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FOCUS FEATURES

Silent Hill

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1 EXT. UNIVERSITY HOSPITAL - DAY 1

A large and modern hospital of reflective glass and white steel, the kind on a University campus -- well funded, and bustling with STUDENTS and DOCTORS alike.

2 INT. UNIVERSITY HOSPITAL - CONFERENCE ROOM - DAY 2

We are in the large, modern conference room of the hospital. Seated at one side of a long table are the FIVE HEAD DOCTORS of the hospital: DOCTOR SIBERELL, the Chief of Staff; DOCTOR HODGERT, an older female doctor; DOCTOR PTAK, serious and frank; DOCTOR GEDDES; and DOCTOR LEVIN. They are currently giving their diagnosis to a couple, who we don't yet see...

DOCTOR SIBERELL
This panel has thoroughly reviewed the pathology results from the lab, as well as conferred with our colleagues in Brussels, Tokyo, and Paris. The consensus opinion is that the seizures your daughter has been experiencing are the result of a rather rare, and recessive, genetic blood disorder.

Dr. Geddes leans in -- consulting various medical documents as he talks.

DOCTOR GEDDES
Both you and your husband carry the same recessive gene for Benoît-Courier Hemocysticytoplastosis-B.

DOCTOR PTAK
There have only been two other recorded cases in history. I treated one of them in 1972. It's very rare. Very rare, indeed.

DOCTOR LEVIN
When two people carrying this recessive gene reproduce, the child is born with the disorder.
(he pauses, contemplatively)
I'm afraid your daughter Sharon was born BCH-B positive, and we're just now seeing the symptoms.

Doctor Siberell inhales and prepares himself for the most difficult part of his job.

DOCTOR SIBERELL
I'm sorry to have to deliver this news to you and your wife, Professor De Salvo, but BCH-B is a degenerative terminal disorder with which there is no known cure. The blood gradually turns into poison.

Another doctor, the matronly Dr. Hodgert, takes over.

DOCTOR HODGERT
She's at an advanced stage. All of the organs are effected.

DR. SIBERELL
(after letting this fatal news sink in)
I'm terribly sorry.

Sitting on the other side of the table, in two chairs, side-by-side, are ROSE (26) and her husband CHRISTOPHER (32). Christopher listens in silence to the dour news being delivered to them by the review board. He takes his wife's hand.

CHISTOPHER
We understand.

She looks at him, stunned by both the news and his acceptance of it.

DR. SIBERELL
The most we can hope for is to ease her pain toward the end, and perhaps learn something more about this disorder.
(he leans forward at his desk)
I understand that this is a difficult time for you. Though it's too late to save your daughter, what we learn about BHC-B during her decline will lead us to a cure that might save some other child -- maybe even your own...if you choose to have another baby together.

Rose opens her mouth, as if wanting to say something, but Christopher speaks instead--

DR. SIBERELL
Since you're a professor at the University, Mr. De Salvo--

CHISTOPHER
Yes. Economics.

DR. SIBERELL
So you're in Roberts Hall, just next to the hospital.
(everyone seems happy about this)
We'd like you to consider hospital sponsored final care, so that we can properly observe this rare disorder. Your daughter would receive the best care, and be close by.

CHISTOPHER
Yes, of course.

DR. HODGERT
With the recent advances in Stem Cell Re...

Rose tunes out, overwhelmed and depressed by the situation.

CUT TO:

3 INT. UNIVERSITY HOSPITAL - CHILD CARE CENTER - DAY 3

EXTREME CLOSE ON: A child's drawing done with crayons. It depicts a number of animals in a Henri Rousseau-like jungle of blue and green palm fronds and vivid flowers offsetting the darkness behind. A child's hand colors in a bear.

EXTREME CLOSE ON: A teddy bear -- in the identical position of the drawing.

The stuffed animal is among the others in a hospital child care center, surrounded by other toys.

The stuffed animals are being drawn by SHARON (9), a blond and lively girl who looks a bit pale and who has a noticeable darkness under her eyes. Normally, one would think that this is a child who hasn't slept in a while, but we know that Sharon is the terminally ill child mentioned before by the panel of doctors.

She's separate from the other children in the child care center, pensively drawing the stuffed animals in her notebook.

Her parents appear behind her, at the threshold to the child care center, and watch in silence.

Clearly, both parents love their daughter, you can see it in their eyes as they watch their highly creative daughter draw in her sketchbook.

Sharon's father is too choked up to approach his daughter so soon after hearing the prognosis of her illness. Near tears, he turns away and walks back into the corridor to compose himself.

Rose, on the other hand, despite her young age has a hard strength that we can determine comes from a life that is no stranger to loss. She approaches her daughter, pushing back any ill emotion that might reveal itself.

She kneels next to Sharon.

ROSE
Hi sweety.

SHARON
Hi mommy. Look.

Sharon proudly shows her mother the picture of the animals. Repressing her sadness, Rose embraces her daughter from behind, so that she doesn't see her eyes welling with tears.

ROSE
That's beautiful, honey. That's beautiful.

SHARON
Did the doctor say I'm all better?

ROSE
He said to keep taking your medicine.

SHARON
Yuck.

ROSE
(forcing a smile)
I know.

SHARON
Can we go home now, mommy?

Rose hugs her daughter, looking over her shoulder at the drawing.

ROSE
Yeah. We can go home.

DISSOLVE TO:

4 EXT. SUBURBS - DAY 4

The family is driving through the residential area of the city. It is a lovely late afternoon: the sun is piercing through the low branches of the trees and long shadows extend on the ground...

5 INT. CAR - SUBURBS - MOVING - DAY 5

In the car, the couple remains silent. In the back seat, Sharon sits quietly.

Rose seems lost in her thoughts, but she is actually PRAYING, while holding, between her fingers, a small, ornate medallion of the Virgin Mary that she wears on a chain, around her neck...

Through the window, she looks at the shaded streets and the children on their way home from school.

The ambient, quiet happiness is a strong contrast to her dull and ever present pain.

CUT TO:

6 INT. DE SALVO HOME - SHARON'S BEDROOM - DUSK 6

Rose is carefully packing her daughter's clothes in a little suitcase covered with childish stickers.

A cloud passes over the sun and the room is momentarily darkened gray.

Rose stands there in the momentary dim of the room, paralyzed by sadness. The feeling only lasts for a few seconds. The sunlight reappears, accompanied by the ECHOING LAUGHTER of a child outside the window.

Rose puts the clothes she was holding into the suitcase and goes to the window.

Below, in the garden, among the flowers, and bathed in the dimming sunlight of late afternoon, Sharon plays with her dolls.

Nearby, Christopher is watching her play -- supervising her. He looks up to Rose and then turns away. There is clearly a tension between them.

DISSOLVE TO:

7 INT. DE SALVO HOME - SHARON'S BEDROOM - NIGHT 7

Sharon is in bed and Rose is at her side, SINGING A LULLABY to put her to sleep.

ROSE
(softly, almost a whisper)
"Sleep my child and peace attend thee,
All through the night
Guardian angels God will send thee,
All through the night
Midnight slumber close surround thee,
All through the night
Soft the drowsy hours are creeping,
Hill and dale in slumber sleeping
I my loved ones' watch am keeping,
All through the night..."

Rose quiets as Sharon has fallen peacefully asleep.

Rose looks up at the crucifix, hanging above her daughter's bed. She shuts her eyes and WHISPERS something to herself. Something unheard...

Rose turns on the little monitor/transmitter that stands on the bedside table next to Sharon's medicine.

She tucks Sharon in one last time and then quietly walks out of the room.

On the floor, under the bed, the little suitcase, covered with stickers, is ready to go...

8 INT. DE SALVO HOME - STAIRWAY - NIGHT 8

Rose is walking down the stairway when she overhears Christopher talking to what sounds like a ROOM FULL OF PEOPLE. She stops mid-way down and listens...

CHRISTOPHER (O.S.)
(in the middle of
addressing everyone)
Thank you all for coming. Rose and
I both appreciate all the support.

WOMAN FROM PRAYER GROUP (O.S.)
I know I speak for the entire
parish when I say that you have all
of our support.
(more)

WOMAN FROM PRAYER GROUP (O.S.)
Our prayer group has always supported Rose, and we'll keep a vigil on little Sharon.

ANOTHER WOMAN (O.S.)
God bless her, the little angel.

CHRISTOPHER'S MOTHER (O.S.)
How is Rose taking it?

CHISTOPHER (O.S.)
Not well, mom.

CHRISTOPHER'S MOTHER (O.S.)
It's because she's so young. Poor thing is still a baby herself, and everyone is dying around her.
(to the others)
Both parents died in a car crash.

WOMAN FROM PRAYER GROUP (O.S.)
We can't question God's Will.

Rose listens, intently, nervous about walking into the room. Suddenly, the WOMAN FROM ROSE'S PRAYER GROUP steps into the hallway, catching her standing on the stair.

WOMAN FROM PRAYER GROUP
Oh, Rose. You gave me a start. We didn't know you were there... C'mon in here.

She takes Rose by the arm, in a comforting way, and walks her into the living room.

9 INT. DE SALVO HOME - LIVING ROOM - NIGHT 9

Rose is walked through the ROOM FULL OF PEOPLE, she passes them in a BLUR as they pass their CONDOLENCES to her. At the end of the GAUNTLET OF WELL WISHERS, she comes to CHRISTOPHER'S MOTHER, who hugs her. Christopher is standing next to her, he kisses her on the cheek.

CHISTOPHER
Is she asleep?

ROSE
Yes.

MOTHER
Poor thing. Look at those bags under your eyes. And you're white as a sheet.
(more)

MOTHER (CONT'D)
The stress must be terrible for you. But you needn't worry about a thing, Rose. Let us take care of everything.

ROSE
What...do you mean?

MOTHER
There's a million things you're not going to want to be bothered with.

ROSE
Like what?

MOTHER
Everything. From daily meals to cleaning to preparations for the funeral. You don't want to be making those choices when you're grieving.

ROSE
But, I'm fine...

MOTHER
This is your time to spend with Sharon. To be with her in her last days. To make her exit as loving as possible.

ROSE
But...

They guide her to the couch and sit her down. The mother then turns to DISCUSS CREMATION PLANS with Christopher and SOME OTHERS.

Rose feels boxed in.

She stares at the television -- it's TURNED ON BUT THE SOUND IS OFF. FLICKERING IMAGES. A news report about a healer. Judging from the WELL-KNOWN NAMES appearing on screen, it seems like the man can genuinely do miracles.

ON THE TELEVISION

The FAITH HEALER stands along a riverbank, surrounded by THE OLD AND THE DISABLED. All are dressed in white robes, an ecstatic look on their faces.

EXTREME CLOSE ON: Rose. The sound of discussion around her diminishes and soon tunes out completely.

All that's left is Rose and the images on the TV screen. A word appears in big letters: LOUISIANA.

Someone turns off the television with a click and we--

CUT TO BLACK:

10 EXT. DE SALVO HOME - DAWN 10

Early the next morning. The house is still dark and quiet. There's barely enough light in the sky to see detail in the shadows...

CUT TO:

11 INT. DE SALVO HOME - ROSE'S BEDROOM - DAWN 11

Christopher lies alone in the marital bed, asleep.

CUT TO:

12 INT. DE SALVO HOME - SHARON'S BEDROOM - DAWN 12

Sharon's bedroom is quiet, and her bed is empty.

The small suitcase under the bed is gone.

CUT TO:

13 INT. DE SALVO HOME - FOYER - DAWN 13

On the table, by the front door, lays an envelope. On it is written Christopher's name.

CUT TO:

14 INT. DE SALVO HOME - KITCHEN - DAWN 14

The coffee maker, set by timer to turn on in the early morning, suddenly activates and begins brewing the morning roast.

But the kitchen door is wide open and the screen is moving slightly in the breeze.

CUT TO:

15 EXT. DE SALVO HOME - GARAGE - DAWN 15

The garage door is open and the car is gone...

DISSOLVE TO:

16 EXT. COUNTRY ROAD - SUNFLOWER FIELD - DAY 16

WIDE ON: A field of sunflowers in full bloom and facing the sun, high in the sky.

A small two lane blacktop cuts through the field and parked on the shoulder is Rose's Jeep Cherokee.

Sitting nearby her car, smoking a cigarette, is Rose. She's absorbed in the observation of her daughter who is sitting amidst a field of beautiful field of flowers, drawing the landscape in her notebook.

The scene is glowing and dreamlike. Rose is oddly content and happy. She smiles as she watches her daughter drawing.

She could sit here forever and enjoy the perfection of the moment, but a DISTANT RUMBLE OF THUNDER from some storm clouds on the horizon interrupt her quiet. She puts out her cigarette and stands up -- they need to keep moving.

DISSOLVE TO:

17 INT. CAR - CORNFIELD - MOVING - DAY 17

EXTREME CLOSE ON: A single raindrop taps onto the glass of the windshield -- then another, then another.

It's a light shower, not so much of a rainstorm -- just a sprinkle of rain. But the drops are large and they PATTER on the car as Rose and Sharon pass through the small storm.

On the dashboard, in front of Rose, her cell phone starts VIBRATING; an identifying number appears: CHRISTOPHER.

Rose regards the telephone but does not answer. Sharon notices her mother's reaction.

SHARON
Mommy.

ROSE
Yes, sweety.

SHARON
Why didn't daddy come with us?

ROSE
He wouldn't want to, honey.

SHARON
Is daddy mad at me?

Rose turns to her, sincere.

ROSE
No, honey. Daddy loves you very much. But if you're going to get well we need to take you to someone who can make you better.

Sharon smiles.

SHARON
It's okay, mommy. I'm not afraid.

ROSE
Of what?

SHARON
If I die.

Rose is stunned by this.

ROSE
You're not going to die, honey.

SHARON
Everyone dies, mommy. But it's just your shell. Your light lives on. I'm not afraid to live -- so why would I be afraid of dying? It's part of life.

The wisdom of a child. Rose doesn't quite know how to handle it.

ROSE
You're not going to die until after mommy. Do you understand? You're going to grow old and live your life and have children of your own, sweety.

Rose starts to cry, but she's doing her best to hold it back.

ROSE
We'll be with daddy again soon, Sharon. I promise. We'll be with daddy again...we just have to get you well first.

Sharon takes her hand and squeezes it.

SHARON
I know, mommy. I know.

She smiles and, perhaps, we sense that Sharon knows more about what's going on than we ever could have expected.

DISSOLVE TO:

18 EXT. ROAD - MOVING - DUSK 18

The rain has passed. We drive past a large outdoor board that seems like it may have been erected in the 1940s, but the message hasn't ever changed:

Corinthians 6:2-3
"Do you not know that the saints will judge the world? Do you not know that we will judge angels?"
Blessed Parish Ministries
Route 6 to Cloverfield Road

19 INT. CAR - ROAD - MOVING - DAY 19

Rose is deep in thought as they drive along the mostly deserted road, past cornfields that glisten in the golden light of the late day sun.

Sharon is turning the dial on the radio, trying to find a station on the radio that plays something other than RADIO PREACHERS SELLING THE WORD OF GOD over the airwaves or GOSPEL HYMNS. Then she finds a lone music channel which is playing Simon & Garfunkel's "For Emily, Whenever I May Find Her."

The song becomes the bed of music for a MONTAGE...

DISSOLVE TO:

20 EXT. CAR - VARIOUS/COUNTRY - DAY 20

The car drives through the flat planes, past various crops and fields...

DISSOLVE TO:

21 EXT. BRAHAMS - OUTSKIRTS - DUSK 21

A worn sign on which is written: "Brahams, Population 111."

The car drives into the outskirts of the small farming community of Brahams.

22 INT. CAR - BRAHAMS - MOVING - DUSK 22

Rose is looking at a road map and is clearly not exactly sure of where Brahams is on the map, or which road leads into the right direction.

23 EXT. BRAHAMS - DOWNTOWN/VARIOUS - DUSK 23

The car drives through downtown Brahams. The town seems to be in the same state of slow decay that seems to be afflicting so much of middle-America.

Most of the privately owned stores have long since been closed down. Even the store that killed them, WalMart, is soon closing -- having sucked the life from the town, its purpose complete.

Many of the houses, gothic Victorian farmhouses that were once the pride of small-town America, have "For Sale" signs in front of them.

The streets are mostly empty. The few INHABITANTS -- usually the very old -- are sitting on the front porches of their worn houses glumly watching the world drive through their town. When Rose and Sharon drive past it is certainly the highlight of their day.

24 INT. CAR - BRAHAMS - MOVING - DUSK 24

Rose is looking around, consulting her map, and then arrives at a decision on which way to go.

ROSE
I think this is the direction to the interstate...I think. We'll find a motel and get something to eat.

Then, quite unexpectedly, Sharon begins to emit a GURGGLING SOUND.

ROSE
Shar--

SHARON
Ma -- ma -- hel -- p --

But Sharon has gone into full seizure and is violently shaking -- it's her sickness.

25 EXT. BRAHAMS - NEIGHBORHOOD - DUSK 25

The Jeep Cherokee SCREECHES to an abrupt stop alongside the street, just under some willows.

26 INT. CAR - NEIGHBORHOOD - DUSK 26

With the engine still running, and the car still rolling a bit, Rose grabs Sharon. She spasms sideways onto the seat and just as Rose tries to restrain her convulsions her little feet kick at the window.

ROSE
(struggling with her)
You're going...to be okay... You're going to...be fine!

While holding her WRITHING daughter, Rose takes Sharon's medicine from the dashboard and bites the lid off. She frantically takes TWO PILLS from the AMBER PLASTIC BOTTLE and STUFFS THEM INTO HER MOUTH, forcing them down with her fingers. Sharon bites Rose's fingers, but despite the obvious pain Rose could care less -- she just wants her daughter better.

After several violent spasms, Sharon begins to calm. But the tremors persist and we can instantly see that this seizure is more violent and more painful than all that came before.

Rose's fingers are bleeding from the bite, but she ignores them and strokes her daughters hair and begins to SING to her:

ROSE
(singing softly)
"Row, row, row your boat...gently down the stream...merrily, merrily, merrily, merrily...life is but a dream..."

Slowly, the little girl becomes placid and tranquil. Soon, her little daughter is looking up at her with glassy and distant eyes. She could almost be dead she looks so peaceful.

Rose begins to cry.

SHARON
Don't cry, mommy.

Rose strokes her hair gently.

ROSE
Go to sleep, honey...

SHARON
But...we are sleeping.

A slight chill runs up Rose's spine. She can't stop the tears.

ROSE
Then close your eyes, dear.

She runs her hands over the eyelids of her daughter and closes them. She then leans down and kisses her daughter on the forehead.

27 From outside of the car Rose hears the MANY VOICES OF A CHURCH CHOIR -- strange and distant. It's an ominous and surreal feeling which causes Rose to turn and see that they are parked across from a large church, topped with a big cross in neon lights. It's the one building in town that seems to be in decent shape. The VOICES OF THE CHOIR are CHURCH HYMNS being sung within. 27

Rose closes her eyes. Their journey has taken them right into the core of the "Bible Belt".

27 EXT. BRAHAMS - NEIGHBORHOOD - NIGHT 27

28 Night has fallen. 28

At the same moment the churchgoers leave the building, the jeep drives off.

CUT TO:

28 EXT. COUNTRY RESTAURANT - NIGHT 28

The jeep is parked at a small country restaurant on the outskirts of Brahams. Next to the restaurant is a small two pump gas station. Nearby, almost connected to the restaurant, is a small Motel 6. Other than this cluster of buildings and the small highway, there's nothing but darkness and the moon in the sky.

29 INT. COUNTRY RESTAURANT - NIGHT 29

EXTREME CLOSE ON: Rose is fingering a cigarette that sticks out of a pack of American Spirit Lights, but not lighting it. She taps her Zippo lighter, agitated. She seems like a bundle of nerves, and isn't able to eat -- or smoke. She watches her daughter who is running around the restaurant, joyfully chatting with the patrons at another table.

WAITRESS (O.S.)
Just quit?

Rose is startled by the sudden voice of the WAITRESS, a kindly looking woman in her 50's who clearly smoked her whole life. She pours more coffee into Rose's empty mug.

ROSE
I beg your pardon?

WAITRESS
I quit the coffin nails three years back with the patch. I still dream I'm smoking, though. And when I wake, I swear I can taste 'em on my lips.

Rose smiles and slides the ensemble of Zippo and cigarette pack back into her purse.

ROSE
Yeah. I'm trying to stop.

WAITRESS
Second hand smoke. You've got your daughter to think about.

Rose nods. On the other side of the restaurant Sharon plays, hardly the vision of near death just two hours before.

WAITRESS
You can always go out back. I'll watch your little girl.

ROSE
No...that's okay.

WAITRESS
It's there if you want. Can I get you anything else?

ROSE
No. Thanks. Just the check.

WAITRESS
(joking with her)
Sorry, hon. We don't hand out checks here, just bills.

With a wink and a smile, she places the bill at the table, under the coffee.

Rose watches Sharon at the other side of the restaurant, full of life.

The waitress walks back into the kitchen. Rose takes out some money from her wallet. She counts what little money she has, and although she's recently hit the cash machine she wants to make it last.

There's a DING at the door to the restaurant as it opens and a female uniformed highway patrol officer, CYBIL (29), enters the restaurant and walks over to the bar. She starts talking to the waitress.

Rose turns her attention to Sharon's notebook. She opens it and looks at the drawings that her daughter has collected along their journey. Her attention is immediately piqued. She flips through them, stopping at the drawing of the field of yellow flowers, and smiles. But her smile quickly fades: in a corner of the drawing are figures hidden amidst the flowers. Only their big blue eyes are distinct.

Suddenly afraid, Rose starts to finger through the drawings in Sharon's notebook -- and begins to discover the figures throughout. In the one representing the stuffed animals from the hospital, she finds the same silhouetted, blue eyed figures lurking in the shadows of the forest and behind the animals. They were there before, she just didn't notice them.

The image, clearly a repeating theme, causes Rose to shudder.

The VIBRATING CELL PHONE brings Rose back to reality. It's the same number as before: Christopher.

Rose stares at the phone without answering -- it buzzes along the tabletop, seemingly having a life of its own. Finally, it stops -- resting still on the table.

Rose looks up and notices that THE POLICE OFFICER IS WATCHING HER.

Rose quickly and as inconspicuously as possible puts away her phone, and pays the bill. She stands up.

ROSE
C'mon, sweety. Time to go.

Sharon runs over to her.

WAITRESS
(to Sharon)
Bye, bye, sweety.
(then to Rose)
Stayin' at the motel? We serve some nice pancakes if you're wanting breakfast.

SHARON
Yes!

ROSE
No. We have to hit the road tonight. We've got a bit of a distance to drive.

SHARON
But I thought we were--

ROSE
We'll never see daddy if we don't get a move on.

The highway patrolwoman regards the two as they leave.

ROSE
Bye, now.

CUT TO:

30 EXT. GAS STATION - NIGHT 30

EXTREME CLOSE ON: As we all know, gas prices are at an all time high, and Rose is feeling the pinch of ever dollar that rolls by faster than the gallons that go into her tank.

Rose looks at Sharon, who is next to her helping pump the gas.

SHARON
Do you want me to do the windows, mommy?

ROSE
No, honey...

SHARON
Are you sure? We have a lot of dead bugs on the windshield.

ROSE
No, honey. Actually, mommy wants to ask you about your drawings.

SHARON
What about them?

Rose opens the door and takes out the pad. She opens it up to the page drawn at the hospital.

ROSE
It's...these...

She points out the dark figures in the background.

ROSE
(continuing)
...these figures here in the background.

Sharon is suddenly quiet...resistent to talk about them.

ROSE
Who are they?

Sharon says nothing.

ROSE
Honey, you can tell me. Who are they?

Sharon looks at her mother in the eye, and in a startlingly grown-up way WHISPERS:

SHARON
I see them when I'm in pain.

This was possibly the worst answer a parent could hope to hear.

Rose's lip quivers and then she does the only thing she can do -- she kneels, takes her daughter in her arms and holds her close.

ROSE
I'm sorry...I'm sorry.

Rose holds Sharon in the slightly greenish bright light of the gas station fluorescents for as long as she can until the POP of the pump lever releases itself. The tank is full.

Rose looks into her daughter's eyes.

ROSE
Mommy's going to make it better.

She kisses her and then opens the car.

ROSE
We have a long way to go, though.
Hop in. I'm gonna pay the bill.

Sharon climbs into the car. Rose regards the gas bill, $66.60! She shakes her head, prices are out of control. Rose walks over to the gas attendant window to pay.

31 INT. GAS STATION - ATTENDANT WINDOW - NIGHT 31

The GAS ATTENDANT is a freckle-faced girl of about 16, a real hayseed, reading Guns & Ammo while she works. She swipes Rose's Visa into the slot. *

Without looking up from her magazine, she asks Rose:

GAS ATTENDANT
Are you jus' drivin' through?

ROSE
We just stopped to eat.

GAS ATTENDANT
Yeah. I figured.
(quick glance at Rose)
You're not from Brahams, that's for sure.

There's a BLEEP from the credit card machine.

GAS ATTENDANT
Sorry. Your card was declined.

ROSE
(suddenly nervous)
It was?

GAS ATTENDANT
Yeah. Want me to run it again?

Rose instantly knows why the card was rejected.

ROSE
No. No...I'll just pay cash.

She takes four precious twenties from her wallet -- leaving just a bit. Money is going to be tight.

The attendant gives her change.

GAS ATTENDANT
Be seein' you.

Rose nods politely and walks back to toward her car. Back to Guns & Ammo...

32 EXT. GAS STATION - NIGHT 32

Rose quickens her pace toward her car when suddenly her CELLPHONE RINGS. She stops walking and takes it from her pocket and looks at the screen: CHRISTOPHER.

She holds the phone for a minute trying to decide what to do about the call. Fuck it. She answers.

ROSE
Chris?

We INTERCUT with Christopher, at their house.

CHISTOPHER
Rose. I want you to come home. Now.

ROSE
I don't think so...

CHISTOPHER
I read your note. You're taking our daughter to a faith healer? You really think that's going to cure her?

ROSE
Yes.

CHISTOPHER
Rose, listen to me, and listen good. *I do not approve.* You've kidnapped our daughter. Sharon is terminally ill. Her pain is going to increase if it's not controlled by the doctors.

ROSE
They just want to let her die--

CHISTOPHER
Rose, goddamnit, we can't stop that. We need to take care of her properly. Not with some fantasy cure. Now don't make this worse. Come home right now.

Silence.

CHRISTOPHER
Rose? I've done everything in my power to make you come home...

She presses the DISCONNECT button and hangs up on him. She's shaking, nervous as hell.

Then, after trying to compose herself she looks around and sees the Police Officer, Cybil, watching her from the steps that lead into the country restaurant.

Rose composes herself and briskly walks to the car.

33 INT. CAR - GAS STATION - DAY 33

Rose gets into the car, slams the door shut hard enough for Sharon to guess that something is wrong.

SHARON
Are you okay?

ROSE
I'm *fine.*

She throws the cellphone into the glovebox and starts the car.

SHARON
What's wrong?

ROSE
Nothing.

She drives away from the station, and while pulling away looks into the rear view mirror.

ROSE'S POV: The police office has walked over to the gas station attendant and is talking to her. Suspicion.

SHARON
Something's wrong.

ROSE
You're just a nine year old kid, Sharon. You don't know everything. Stop pretending that you do.

Sharon looks away and into the darkness of the landscape passing by in the night as they drive down the highway.

Rose realizes that she's just snapped at her daughter unfairly.

ROSE
I'm sorry, honey.

Sharon doesn't look at her.

ROSE
I guess it's really mommy that needs to stop pretending she knows it all.
(beat)
I don't.

Sharon turns to her mother and hugs her.

SHARON
It's okay, mommy. When you grow up and get old you forget the things you knew when you were a kid. It's not your fault.

Rose looks at her daughter, deeply amazed by her.

Sharon lays back on her seat and closes her eyes. The jeep takes off.

CUT TO:

34 EXT. NARROW MOUNTAIN ROAD - AERIAL - NIGHT 34

The night has become exceptionally dark. It is lit only by the headlights of Rose's Jeep Cherokee.

The narrow road winds through a mountain range. The rim seems to drop off into the darkness of a bottomless canyon.

35 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 35

Slowly rocked by the moving car, Sharon is soundly sleeping.

Rose is struggling to stay awake and keep focused on the road ahead of her.

Clearly exhausted, Rose watches the winding and treacherous road, which she can only see as far as her headlights.

Then, a flash of light in the rear-view mirror -- motorcycle headlights!

Rose grips the wheel, nervous.

36 EXT. NARROW MOUNTAIN ROAD - MOVING - NIGHT 36

It's the motorcycle patrol officer from the diner. She accelerates to catch up to Rose's car. Her SIREN BLEEPS LOUDLY to tell Rose to pull over...but Rose isn't slowing.

37 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 37

The motorcycle pulls up alongside the driver's side of Rose's car. The patrol officer signals her to pull over onto the shoulder with a brief FLASH OF THE LIGHTS.

38 EXT. NARROW MOUNTAIN ROAD - SHOULDER - NIGHT 38

Rose complies and pulls over at a small widening in the shoulder. The police officer stops a few yards behind her and slowly gets off her bike.

39 INT. CAR - NARROW MOUNTAIN ROAD - NIGHT 39

Sensing that the car has pulled to a stop, Sharon begins to wake up.

SHARON
(half-asleep)
Are we there?

ROSE
No, honey. Keep your seat belt fastened, okay?

In the rear-view mirror, Rose watches the police officer approach. She looks at her daughter, and then suddenly floors it. The car ROARS and SKIDS off--

40 EXT. NARROW MOUNTAIN ROAD - SHOULDER - NIGHT 40

The patrol officer runs back to her motorcycle and jumps onto it -- kick starting it and ROARING off after the escaping Jeep Cherokee.

41 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 41

Rose drives at breakneck speed through the black night, trying to anticipate the turns before they reveal themselves in her headlights.

She nervously looks into her rear-view mirror, anticipating the motorcycle.

It speeds around a bend in the road -- accelerating!

42 EXT. NARROW MOUNTAIN ROAD - MOVING - NIGHT 42

The Jeep Cherokee speeds along the road, SKIDDING around the bends that hug the mountain. Behind, the motorcycle keeps fast pursuit.

43 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 43

The jostling of the car wakes her up. *

SHARON
What's happening, *mommy*?

ROSE
We're just about to--

Then, suddenly and for no apparent reason, the car radio starts LOUDLY CRACKLING.

The sound swells up beyond reason. The volume is enough that Sharon bolts wide-awake. Terrified, Sharon covers her ears and SCREAMS.

Rose, panicked and confused, tries to switch off the radio. And although she is turning down the volume dial, it stays on and gets even LOUDER.

SHARON
Mommy, make it stop!

Rose looks up to the road before them: from the beam of the headlights, out of the darkness before them, a SILHOUETTED FIGURE appears from the shoulder--

44 EXT. NARROW MOUNTAIN ROAD - NIGHT 44

The figure wanders out into the middle of the road -- it's that of a UNIFORMED SCHOOLGIRL of about 8, with her hands lifted in front of her face--

The car is coming straight at her!

45 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 45

Rose slams on the brakes and cranks the wheel -- trying desperately to avoid her. She SCREAMS, knowing she won't be able to avoid her--

46 EXT. NARROW MOUNTAIN ROAD - NIGHT 46

The car SCREECHES and SKIDS along the asphalt, swerving unsuccessfully to avoid the girl, and...goes right through her!

The car dovetails from swerving, strikes the guardrail, and then briefly goes onto two wheels -- almost overturning -- before SLAMMING into the side of the mountain!

47 INT. CAR - NARROW MOUNTAIN ROAD - MOUNTAIN SIDE - NIGHT 47

Rose and Sharon JOLT as the car strikes the mountain--

CUT TO BLACK:

We hold in the darkness for a few moments too long...

FADE IN:

48 INT. CAR - ROAD TO SILENT HILL - DAY/FOG 48

Rose regains consciousness in the damaged car. She looks up...she feels her face. There's dried blood on her nose.

49 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG 49

It is now daytime. A dense fog hangs in the air, surrounding everything. Snowflakes are lightly falling.

The Jeep Cherokee is in a ditch alongside the mountainside. Its whole passenger side is scraped from the guardrail, and the front end driver's side fender has been smashed in, causing the hood to fold a bit.

Nothing more can be seen due to the thick fog.

50 INT. CAR - ROAD TO SILENT HILL - DAY/FOG 50

Rose, suddenly remembering everything that had happened, looks at the passenger seat: Sharon is gone!

ROSE
Sharon?

The passenger door is wide open...

ROSE
Sharon!

Rose climbs out of the car through the open passenger door.

51 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG 51

Rose climbs out of the car.

ROSE
Sharon! Sharon!?

The fog is so thick that she can't even see the road. She can't even see three feet in front of her face. It's dense! So dense that her SCREAMS SEEM DULLED by the mist, like a cry in a padded room.

ROSE
Help! I've been in an accident!
Anybody?!

Panicked, Rose takes a few steps into the fog...

52 EXT. ROAD TO SILENT HILL - NIGHT 52

She looks down and sees the road at her feet, but she can no longer see the car.

ROSE
Sharon!

Everything is still and silent. Apart from the gently falling snow, nothing is moving.

Rose catches a snowflake in the palm of her hand. When she crushes it between her fingers, it leaves a black stain...

The snow is, in fact, ashes.

Rose is near CRYING -- confused -- panicked. She stumbles down the road and through the fog.

ROSE
Sharon!

Then...

A rectangular outline in the fog in front of her begins to take shape. She approaches it and the details of it become more clear -- it's a sign on which a city name is written:

Welcome to
SILENT HILL

Rose continues on down the road, surrounded by fog, and into the city limits of Silent Hill.

53 EXT. SILENT HILL - DAY/FOG 53

Rose walks along the road in the shroud of mist until the city slowly reveals itself to her...

Everything is DEADLY SILENT.

Rose carefully looks around her. Brick walls. Boarded up windows. Those shops that haven't been boarded up have rusty, empty store displays -- mannequins without clothes and missing limbs.

It's an eerie scene. The city seems to have been abandoned for years.

Rose turns in circles, not knowing where to go.

ROSE
SHARON!

Her harrowing screams echo against the windowless walls.

Then, through the fog, she squints and can make out the silhouette of a child. Barely.

ROSE
Sharon?!

Relieved, she approaches the figure.

But the silhouette turns and runs away into the fog.

ROSE
Sharon! Stop -- it's me!

Rose runs to catch up...

54 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 54

Rose runs forward into the fog until she sees the silhouette again.

ROSE
Sharon? Come here, honey...

The silhouette just stands there, dim in the fog, looking back at her.

ROSE
Are you hurt?

Rose takes a step toward the silhouette, but the child turns and runs away.

Rose runs toward it, determined to catch her -- following the SOUND OF SMALL FEET ON THE PAVEMENT.

She rounds a corner and briefly sees the silhouette of the child. She briskly walks toward it and again it vanishes ahead of her.

Around another corner and in the din of the fog, just beyond clear view, she sees the silhouette of the child again.

She stands there for a moment, afraid to move or else the child will, again, run away.

ROSE
(this time simply a whisper)
Sharon...

And with that the silhouette darts to the side and into an alley.

Rose runs to the alley, and then slows as she gets to it -- hesitating.

A small series of steps descend down into what looks like a narrow, winding alley. She can hear the CHILD'S FOOTSTEPS walking further away down the passage...

55 EXT. SILENT HILL - NARROW ALLEY - DAY/FOG 55

Rose hurries down the stairs.

Suddenly, from far in the distance, an ALARM STARTS BLARING over the city -- something like an air raid siren. It's riveting -- killing the silence.

Breathless, Rose looks around her -- startled by the siren which has cut into the placid dullness of the fog. Then she realizes that the child she's been chasing has vanished into the fog, and she can no longer hear the steps. Determined, she resumes her descent.

Then, a strange thing happens...

As she hurries down the stairs, the light quickly decreases around her -- as though, step after step, Rose is literally being swallowed by Darkness! By the time she's reached bottom the appearance of everything has transformed...

The Darkness overtakes everything -- dissipating the fog and casting a fine drizzle of rain around her.

We are witnessing Silent Hill's curse -- a Darkness that occasionally overwhelms the city like a tide, casting it into a Hellish "Other Side"!

Rose is now in another, darker, place...

56 EXT. THE OTHER SIDE - ALTERED NARROW ALLEY - DARKNESS 56

Rose flicks on her Zippo lighter. In the flickering glimmer of the flame, Rose can see that the brick walls of the back alley have transformed into rusty fences...

The SIREN STILL BLARES across the transformed city -- almost as if it were attempting to warn of the oncoming Darkness that swallowed up the stillness of Silent Hill and replaced it with this Dark, metallic Hell.

The feeling is suddenly very threatening and Rose's first concern is the safety of her daughter.

ROSE
Sharon!

Rose continues on, determined to find her daughter.

The walks down the altered alley and comes to a rusty gurney in the center of the alley. It has blood stains on its sheeting that have long since dried. On the ground next to it are several bizarre operating instruments.

Rose is freaking out. It's completely out of place -- but then, so is everything that's happening.

She walks past the gurney and comes across a turned-over wheelchair. And next to it an IV stand whose bag of plasma has been ripped open and drained.

Horrifying artifacts and objects -- all totally out of place. It's as if she stumbled from a still, gray dream into a noisy and chaotic nightmare. The floor is littered with sticky masses resembling blood-soaked cloths. She is trapped in a sort of labyrinth of rusted steel and wire.

Under the DISTANT BLARE OF THE ALARM, which seems to be behind the Darkness as if it were a cloak, Rose can make out another distinct sound: A SLOW AND IRREGULAR SCRAPING, like a steel blade being dragged along a cement floor. The noise is drawing closer, inexorably.

Rose quickens her step -- now deeply concerned for the child she was chasing.

The darkness is getting thicker. Rose, panicked, finds herself in the dead end of an alley, tall fences blocking the way.

She looks up onto the fence at the end of the alley -- there's a figure bound to it -- crucified to the fence!

She takes lifts her lighter to get better light -- and takes a step forward. Slowly, the details emerge: It appears to be a heavy miner's suit, similar to a diving suit -- woven from a heavy, canvas material. It's strapped to the fence -- bound -- by barbed wire.

Rose is TREMBLING now, her hand shakes as she takes another step forward.

The head of the miner's suit is a faceplate with a breathing apparatus on it, not too unlike a gas mask.

She takes another step forward and lifts the lighter cautiously to the faceplate.

At first, it only reflects the lighter itself -- but then, the closer she dares to get the more we're actually able to see inside of it...

Rose extends her height by lifting onto her toes, so that she can look into the faceplate -- and she's horrified by what she sees.

Eyes looking back at her -- terrified beyond comprehension, begging for a release to whatever torture has been inflicted upon the person within--

Rose is too terrified to scream, she can only GASP.

Suddenly, a SPASM seizes the crucified corpse. It lurches on the fence.

Terrified, Rose steps back -- screaming, but nothing is coming out. She's having trouble at this point processing the horrific imagery around her. She wants to turn and run, but she can't take her eyes off the miner's suit, which is now TWITCHING and WRITHING on the fence -- unable to escape its crucifixion.

Behind her, the darkness is filling with small gray shapes, the size of children...

But they're not children -- they might appear as malformed shadows of children, but they're apparitions as terrifying and nightmarish as the Darkness itself. It's as if they have no detail...

Rose turns to run from the writhing corpse on the wire fence, and instantly sees the group of shadowy creatures approaching her.

Rose steps away from them -- again unable to process the terror about her.

ROSE
No...no...no...

The GRAY CHILDREN moan and wail as they approach, and then, all too suddenly, they're upon her -- clinging and grabbing.

She manages to free herself from them, but inadvertently drops her lighter to the ground. Still lit, the Zippo casts shivering shadows onto the iron wall of the Dark alley...

Rose gropes around for an exit. She finds a handle... After resisting an initial push, the rusted door eventually opens with a RUSTY CRACK.

57 INT. THE OTHER SIDE - ALTERED DINER - DARKNESS 57

Rose enters a place that is completely plunged into darkness. Behind her, vague silhouettes in the faint glimmer of the lighter, the Gray Children are following her through the entrance...swarming in.

Rose turns in circles, in complete panic, bumping against indefinable objects in the dark. As she knocks into them they seem to start moving with a MECHANICAL SOUND, adding to the nightmare and confusion.

She SCREAMS and then stumbles and falls back...

The Gray Children swarm on top of her. Dozens of small claws are clinging to her hair and clothes. In a vain attempt to protect herself, she hides behind her arms. Lipless mouths start biting her.

ROSE
Sh--Sharon!

Rose can't take the horror any longer -- her eyes roll into her head and she begins to pass out.

But as she passes out THE SIREN STOPS ITS BLARING, and through it we hear a country ballad by Johnny Cash, "Ring of Fire."

HARD CUT TO:

58 INT. DINER - SILENT HILL - DAY 58

Rose wakes up -- SCREAMING!

She is lying down on a diner bench. She sits up, slowly coming back to her senses, her fingers tightly wrapped around the Virgin Mary medallion on her necklace. She realizes that she's alone.

The alley...the crucified corpse...the Gray Children. Was this all a nightmare?

Around Rose, everything seems "normal."

The light filtering in through the shades is white and soft from the fog of Silent Hill. The diner appears to be abandoned.

THE JOHNNY CASH SONG IS STILL PLAYING, and we see the source -- across the room there's an old jukebox.

In the kitchen, through a set of swinging chrome doors, there's a SOUND OF AN ELECTRICAL APPLIANCE.

THE SONG ON THE JUKEBOX ENDS and the 45 is replaced into its slot by a small mechanical arm. The jukebox suddenly goes dead as if someone pulled the plug.

Seized by an uncontrollable anguish, Rose rushes into the kitchen...toward the SOUND OF THE APPLIANCE.

59 INT. DINER - KITCHEN - SILENT HILL - DAY/FOG 59

The kitchen is empty.

On a counter, AN OLD MIXER IS RUNNING ON EMPTY and the service entrance is opened onto the courtyard, which is dense with fog, allowing a bit to creep in.

Rose shudders with the realization, she is still in Silent Hill.

Suddenly, as if the power was cut off, THE OLD MIXER STOPS ON ITS OWN.

60 EXT. SILENT HILL - DINER - COURTYARD - DAY/FOG 60

Rose exits the kitchen through the service entrance and enters the courtyard. It's divided up by walls of loose planks. Nothing like the labyrinth of rusty fences from her nightmare.

EXTREME CLOSE ON: The abandoned lighter, lying on the ground in the courtyard. Its flame still lit!

Rose picks it up and closes it with a SNAP.

Everything seems to have happened in a few instants...

CUT TO:

61 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 61

The fog hangs thick in the streets of Silent Hill. The city is eerie yet tranquil when compared to the chaos of the Darkness.

ROSE (O.S.)
(from the fog)
Sharon!

Rose emerges from the fog, searching...

ROSE
Sharon!

She quickens to a run and passes into a waft of fog...

Rose runs through the city. All of the streets look alike, anonymous...

ROSE
Sharon! Sharon!

Rose abruptly comes to a stop.

In front of her, the road ends, as if it collapsed into a giant sink hole. It's impossible to see the other side through the fog.

Rose slowly steps forward and looks into the fault before her -- it's impossible to see the bottom. It's almost as though the city had been torn from reality and suspended above a vaporous void.

Hardly believing her eyes, Rose turns and continues on, looking for another way out...

While turning a street corner she comes face-to-face with a woman dressed in tattered rags. She has tired-looking features and seems to be stricken by dementia. This is DAHLIA (65). *

Rose comes to a stop, stunned and relieved to see a "normal" person in this town...

ROSE
Help me -- I don't know what's happening...

DAHLIA
(insane)
I say to you, Out of the paleness of the sick proceeds the freshness of the healthy! Ugliness is Beauty's palette -- paint and brush!

Rose, who was just moments before happy to see another human being, has her relief shattered--

ROSE
There's things here -- horrible monsters...just behind--

DAHLIA
Love is the sap of Life. While Hatred is the pus of Death. But Love, like blood, must circulate unhindered in the veins. Repress the blood, and it becomes a menace and a plague.

The woman's words are barely coherent -- she's nearly insane, and who wouldn't be for being an inhabitant of this place?

ROSE
Please -- my daughter! I must find her!

The insane woman stops -- her eyes wild with madness.

DAHLIA
We've all lost our fruit -- our children -- our light. Alessa! Born of my womb -- lost to the Darkness of night.
(shrill, to the heavens)
Oh, Daughter, forgive and return to me!

She suddenly looks to Rose, her eyes almost seem impossibly fueled with fury.

DAHLIA
They lied to me, they did. And into the fire she swallowed their hate. They hurt my daughter -- they did terrible things to her.

ROSE
To...Alessa?

DAHLIA
(sudden fury, and tears)
ALESSA!!

ROSE
I must find my daughter as well. Have you seen her?

DAHLIA
You must not go to them!

ROSE
I won't--

DAHLIA
They did terrible, terrible things...they are evil...they are hate...

Rose takes the Virgin Mary pendant that's around her neck and opens it up, revealing a small picture of Sharon inside. She slowly approaches the old, insane woman.

ROSE
This is my daughter. This is Sharon...

She lifts the pendant for Dahlia to see.

ROSE
If you see--

Dahlia freezes still, in shock, and then with a SHRILL SCREAM throws herself onto Rose, trying to tear the pendant from her neck--

DAHLIA
It's mine! MINE!

Rose pushes the old woman to the ground and stumbles backwards, falling herself.

DAHLIA
(screaming)
A putrid fruit is but a Hatred-suckled fruit. Blame not the putrid fruit. But rather blame your blind and stingy heart that would dole out the sap of life to few and would deny it to many -- denying it to itself!

Rose quickly gets up and runs away into the fog...

DAHLIA (O.S.)
(from the fog, resonating)
Hatred is war agog with fiendish blasts of Death. Which would you: Love and be at everlasting peace? Or hate and be at everlasting war...?

Then, from through the fog, a FINAL WAIL OF ANGUISH.

62 EXT. ROAD TO SILENT HILL - DAY/FOG 62

ROSE'S POV: Moving through the fog. Slowly, a rectangular shape begins to emerge...it's the backside of the SILENT HILL sign from the beginning.

Rose, still rattled by her encounter with Dahlia, runs past it and off again into the fog.

Eventually, Rose finds her car in the ditch...

63 INT. CAR - ROAD TO SILENT HILL - DAY/FOG 63

CLOSE ON: The glove box is thrown open. Rose grabs the phone.

Rose feverishly tries to call her husband -- she holds the phone to her ear, near tears.

ROSE
Christopher...

Nothing. She looks at the phone's data screen. It reads "NETWORK NOT FOUND."

ROSE
Goddamnit!

She tries to start the car, but the engine won't turn.

Unable to take it any longer, Rose starts freaking out and hitting the wheel with her fists.

Suddenly, she stops, her eyes wide open...

On the passenger seat, just next to her, is Sharon's notebook.

She squints, thinking about it. She's certain it wasn't there when she first left the car. Rose looks at the fog around her...

Someone brought the notebook back -- but who?

Rose slowly opens it...

All its pages have been violently torn out. Only one drawing remains, which we haven't seen before: A MACABRE SKETCH OF A LITTLE GIRL, sobbing -- a prisoner in the darkness of a large building topped by the word "SCHOOL" awkwardly written in red pencil!

Rose quickly opens the door and starts to slide out, only to be shocked still -- A GUN IS IN HER FACE. It's Cybil, the patrol officer from before.

CYBIL
Don't move! Remain seated in the car -- put your hands on the steering wheel where I can see them.

ROSE
My daughter, I--

CYBIL
HAND'S ON THE WHEEL!

Rose complies. Cybil looks for anything that might resemble a weapon. Suddenly, Rose is roughly pulled out of the vehicle and thrown against the hood of the car. Her feet are kicked abruptly apart and she's frisked. Suddenly, one hand is pulled behind her back, cuffed -- and then the other hand. Rose is pushed down onto the hood of the car, so that her face is against the metal.

CYBIL
You're under arrest, lady. You have the right to remain silent. Anything you say can and will be used against you in a court of law--

ROSE
You don't understand -- something is happening!

CYBIL
Where's the girl?!

ROSE
I don't know. I think she's been taken to the school.

CYBIL
What school?

ROSE
In Silent Hill.

There's a silence between them. Cybil turns Rose around, looks her seriously in the eye.

CYBIL
We can do this here, or we can do this at the station, but either way you're going to jail. Now for the safety of the girl, where is she?

ROSE
I swear to god, I don't know. I think she's at the school...

Rose notices that Cybil has a head wound and is bleeding.

ROSE
You're bleeding.

Cybil touches it, it's not good. She could possibly have a *concussion*.

CYBIL
I hit my head when my bike went down. Where are the keys to your car?

ROSE
In the ignition. But it won't start.

CYBIL
Neither will my bike. And my radio's not working. Looks like we'll be hiking back to Brahams.

She takes her and strong arms her down the road and into the fog. Rose is walking while Cybil holds her arm. They walk for a short while in the fog, passing Cybil's police cruiser.

ROSE
Listen...we have to find my daughter and get out of here. Now. There's evil things here...everywhere.

CYBIL
Calm down, it's going to be okay. I need you to stay calm.

They come to the end of the road...literally.

CYBIL
What the...?

It's as if the entire mountainside slid off into the ether. The asphalt of the road had broken off and it looks like a landslide has taken the entire mountain down. There's no way they're going back to Brahams.

ROSE
Please. Something horrible is happening, and my daughter is in danger. I need to get her medicine to her before she has another seizure...

Cybil is stunned that the mountain has slid off into a foggy void. She looks over the edge.

CYBIL
I've never seen anything like this...where'd the frickin' road go?

ROSE
Please. I'm not a bad person. I just need to find my daughter. I think she's back in Silent Hill. Please.

CYBIL
(snapping out of disbelief)
Silent Hill? There's nothing there. Whole town practically burned down...thirty years ago.

ROSE
I think my daughter is there. In the school -- I think.
(beat)
Can you undo these handcuffs? They hurt.

Cybil gives her a push back in the other direction.

CYBIL
No. Get walking. There's a dairy farm on the other side of Toluca Lake. We'll use their phone.

They start walking through the fog.

64 EXT. ROAD TO SILENT HILL - SILENT HILL SIGN - DAY/FOG 64

They walk for a while in silence. In the middle of the road, soon they come to the Silent Hill sign.

ROSE
Do you have any children?

CYBIL
No.

ROSE
Then you can't understand. I did what I did to save my daughter.

CYBIL
It's not up to me to judge. You broke the law doing it.

Cybil is interrupted. A SILHOUETTE passes by in the mist...

CYBIL
There's someone. Hello! Police officer!

The shape turns around, drunken-like, staggering.

Suddenly, from inside her pocket, Rose's CELLPHONE STARTS CRACKLING. At the same time, CYBIL'S POLICE RADIO ALSO CRACKLES LOUDLY. Both of them regard this.

CYBIL
(to the figure)
We need assistance...do you have an automo--

The silhouette comes closer, and at the same time the CRACKLING OF HER CELLPHONE AND THE POLICE RADIO GETS STRONGER. Like a Geiger counter reacting to a radioactive source...

Then, from the fog, we see it: Vaguely human, the silhouette has no face, and its arms seem to be ingrown within its own skin, like a strait-jaket!

ROSE
Oh, dear God... no...

The "ARMLESS" INHUMAN SHAPE writhes, lets out a SHRILLING SCREAM, and spits a stream of sticky BLACK BILE that SPLASHES onto the ground around Rose and Cybil.

The two women separate, the splash of bile SIZZLES into the asphalt between them. The pavement, hit by the substance, starts smoldering -- ACID! *
*

The creature sways between the two, trying to decide, and then turns toward Cybil -- fastly approaching her with it's feeble walk. It lets out a HORRIFIC WAIL.

Cybil raises her gun, totally freaked.

CYBIL
Stand...back...

But the creature doesn't.

Rose takes the opportunity to make a break for it. With her hands still cuffed behind her back she runs into the fog.

Cybil and the creature are left behind, but she hears A SHOT RING OUT and then CYBIL'S SCREAM. Rose stops, hesitating, not knowing what to do...

ROSE
Sharon.

She continues running toward town -- into the fog...

65 EXT. SILENT HILL - STREETS - BUS STOP - DAY/FOG 65

Rose is back in Silent Hill, moving through the fog.

She comes to a bus stop and approaches it to look at the map. Blue Creek Apartments, Toluca Lake, Brookhaven Hospital -- there it is: Midwich Elementary School, at the end of Bradbury Street.

She lowers down and with a little difficulty steps through the loop of her cuffed arms, bringing them around front. She then steps on the chain in between the two cuffs. She prepares herself for the pain and then with a determined pull, SLOWLY RIPS ONE HAND out of the cuff. The skin is scraped badly, but she doesn't care -- her hands are free.

Suddenly, HER CELLPHONE STARTS CRACKLING. She rises, turning slowly to see what's behind her -- it's one of the creatures, slowly approaching from the fog.

Rose starts to run.

CUT TO:

66 EXT. SILENT HILL - BRADBURY STREET - DAY/FOG 66

Rose crosses the street and looks at the street sign, Bradbury Street. She continues on it, toward the school...

What Rose doesn't see is that she is being watched by a group of FEARSOME FIGURES hidden in the fog. A slight clearing in the fog reveals them to us as A HALF DOZEN MEN DRESSED IN THE THICK MINER'S SUITS. Each is wearing leather gas masks with large glass goggle eyes and a snout-like apparatus for breathing. One of them holds a small cage with a TINY CANARY in it.

CUT TO:

67 EXT. SILENT HILL - SCHOOL - DAY/FOG 67

Rose reaches the Midwich Elementary School, a large plain building surrounded by overgrown hedges.

She walks in.

68 INT. SCHOOL - LOBBY/HALL - DAY 68

Like the rest of the town, the school seems abandoned. Everything is covered with a thick layer of dust. The only light is the pale brightness of day that filters through the window openings.

ROSE
Sharon?!

Mournful, HER VOICE ECHOES down the hall.

Sharon walks into the hallway. It's dark ahead. She sees a door with a sign on it that reads "JANITOR."

69 INT. SCHOOL - JANITORS CLOSET - DAY 69

Rose pushes the door open. A small shaft of light from the hall illuminates a slice of the small room -- a storage room for the janitor. She gropes around for a light switch, finds one, but there's no electricity.

In the darkness of the tiny room, she finds a desk and starts rummaging through the drawers. Inside, she finds a flashlight, and a few rusty batteries. She takes the batteries and scratches the rust off the tips.

She puts them into the flashlight and manages to get it to emit a weak beam.

The beam sheds light on a calendar, hanging on the wall. Rose steps closer. The calendar is thirty years old! November 1, 1974 is the last unmarked day -- For the month of November the calendar has an Americana style painting of a scarecrow with crows sitting on its shoulder.

CUT TO:

70 INT. SCHOOL - CORRIDOR - DAY 70

Rose is walking down a long corridor of the school. She passes a row of metal lockers.

Some of the lockers contain school uniforms; black with white collars, identical to the one the girl responsible for the accident was wearing.

Rose comes to a door marked "Headmistress". She tries to open it, but the door is locked.

She turns on her flashlight to try to see beyond the frosted glass door, but it's too opaque to see the details of the other side clearly...

71 INT. SCHOOL - HEADMISTRESS ROOM - DAY 71

On the other side of the door, the beam of light fleetingly illuminates some class photos, lined up by year on the walls.

CLOSE ON: The photographs are school girls in black uniforms, posing amidst their teachers. The flashlight starts to go dim...

72 INT. SCHOOL - CORRIDOR - DAY 72

In the corridor, Rose hits the side of the flashlight against her palm. Frustrated, she decides to turn it off to save any remaining battery power.

She turns to continue walking.

CUT TO:

73 EXT. SCHOOL - COURTYARD - DAY/FOG 73

Rose emerges from the hall into the open courtyard of the school.

The dense fog hangs over the dead courtyard, littered with dry, brown leaves. She crosses it and comes to the main building. She opens the door and walks in.

74 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY 74

Rose enters a vast, formal hallway lined with classrooms. She approaches one of them and walks in.

75 INT. SCHOOL - MAIN BUILDING - CLASSROOM 1 - DAY 75

It's a typical classroom from the 70's lined with wooden desks. On the chalkboard is written the date, November 1, 1974. Then, the names: Flora of Cordoba, Joan of Arc, Winifred of Wales, Helen of Skofde, Lucy de Freitas, and Margaret of Antioch.

Rose walks back into the hall and into the open door of the classroom opposite this one.

76 INT. SCHOOL - MAIN BUILDING - CLASSROOM 2 - DAY 76

Another room with desks lined up, almost identical to the last. Rose walks into the room, looking at the Fall decorations, long since deteriorated. Then she notices, on one of the wooden desks, the word "WITCH" has been angrily engraved, again and again, onto the surface.

Rose uncomfortably walks back into the last room she was in, across the hallway.

77 INT. SCHOOL - MAIN BUILDING - CLASSROOM 1 - DAY 77

In the opposite classroom, in exactly the same place, the desk is covered with the exact same inscriptions.

CLOSE ON: The engraved words -- WITCH, written in many different children's handwriting.

Rose opens the top of school desk. Inside are some old notebooks labelled with the name "ALESSA GILLESPIE".

Suddenly, she hears a CHILD'S FOOTSTEPS in the corridor. Could it be Sharon?!

Rose rushes out...

78 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY 78

The corridor is empty.

But at the far end, she sees a door slowly closing...

CUT TO:

79 INT. SCHOOL - MAIN BUILDING - RESTROOM - DAY 79

Rose slowly opens the door and peers in. It's dark.

A CHILD'S SOBS RESOUND in the tiled space.

When Rose turns on her flashlight, the CRIES STOP IMMEDIATELY.

ROSE
Sharon...is that you?

Rose walks in slowly, cautiously. With the tip of the flashlight she pushes open one of the stalls -- empty.

She's shaking now, terrified.

ROSE
Please, Sharon...

She opens the second stall -- also empty.

ROSE
Sharon?

She comes to the last stall, the sobbing must have been coming from here.

ROSE
Whoever you are...please...

She gathers the nerve to push the final stall open. And when she does -- empty.

All empty.

Rose turns around -- seized by fear. She slowly steps back, towards the exit. She comes up to the door, with her back to it and slowly begins to open the door -- but then stops--

80 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY 80

ROSE'S POV: With the door cracked open, Rose can see TERRIFYING SILHOUETTES, at the far end of the corridor. This is the group of men, in complete miner's suits that we saw before in the street. One of them still holds the cage with the TINY CANARY in it.

It seems like they are looking for something...or someone!

81 INT. SCHOOL - MAIN BUILDING - RESTROOM - DAY 81

Rose steps back into the restroom, quietly closing the door behind her.

Terrified, she takes the pendant around her neck, clutching it for comfort...mouthing a SILENT PRAYER.

As she hears the SIX MEN'S HOARSE BREATHING come nearer, Rose catches sight of her reflection in the large mirror above the sinks...something's not right!

Suddenly, in the hallway, Rose hears the CANARY START CHIRPING WILDLY.

THE RESTROOM'S IMAGE IN THE MIRROR differs from reality, the reflection is altered! The stalls are made of rusted wire. The walls are covered with brownish splatters. This is the world she had briefly glimpsed at, in the flame of her lighter, in the alley down the stairs, and thought to be a nightmare!

Then, from the distance outside, THE ALARM STARTS BLARING!

Rose can hear a SCUFFLE IN THE HALLWAY and then FOOTSTEPS RUSHING AWAY.

Rose watches, as if hallucinating, as something seeps out of the mirror and starts leaking along the wall like black water, filling the room.

The DARKNESS!

As it oozes over things they become distorted and corroded. Everything in the bathroom turns into the rusty metal hell briefly seem in the mirror!

And on the other side of the mirror we now see the world as it was...we have crossed over to the other side -- or the other side has crossed over to us!

82 INT. ALTERED SCHOOL - ALTERED HALLWAY - DARKNESS 82

Rose rushes out into the hallway of the school...

In the glimmer of her flashlight, she discovers that the whole school has fallen under the spell of Darkness. The walls, as well as the floor, are now wire fences -- chain link -- opening onto ABSOLUTE DARKNESS.

HORRIFYING SCREAMS OF PAIN can suddenly be heard, elsewhere in the school...

83 INT. ALTERED SCHOOL - ALTERED HALLWAYS/VARIOUS - DARKNESS 83

Preceded by the faint glimmer of her flashlight, Rose runs through the frightening metal labyrinth.

With each of her steps, the chain link floor stresses and sags under her feet with an uncomfortable METALLIC SCRATCHING SOUND.

She comes to a place in the hallway she thinks she might remember...

84 INT. ALTERED SCHOOL - ALTERED CLASSROOM 1 - DARKNESS 84

Rose enters what she first saw as classrooms, now large zones of darkness, littered with the remains of broken wooden desks, through which she runs without daring to stop.

At the other end of the immense room, Rose can see the glare of half a dozen flashlights, at various heights...some are shaking frantically.

Rose approaches the lights...and lets out a SHRILL SCREAM:

ROSE
HELLLLP!

Then she stops -- she's shaking violently and we see why...

Instead of the blackboard from the former classroom, now there stands a metallic wall on which HALF A DOZEN NAKED CORPSES are hung, wearing only miner's helmets topped with head lamps.

They are the men that Rose had briefly seen in the corridor, before the alert. Here they are, now torture victims, squirming and MOANING WITH PAIN.

The skin of their shoulders has been turned inside out as if they are bound within their own skin!

CUT TO:

85 EXT. ALTERED SCHOOL - ALTERED COURTYARD - DARKNESS 85

Rose, frantic and hysterical, bursts into the school courtyard.

It has been plunged in a rainy night, and THE BLARING ALARM RESOUNDS, gloomier than ever.

For a second, she remains paralyzed on the threshold, considering the dark space she has to cross -- the rain, making her wet, but she doesn't care.

She gathers the strength to continue -- there is no turning back. She aims her flashlight to the ground before her and progresses as bravely as possible into the Darkness transformed courtyard.

Rose's cell begins to CRACKLE VIOLENTLY. She looks at it, knowing what it means. She then lifts her flashlight upwards and continues to rotate -- looking for the creature.

But it's not just one this time...

From the dark corners of the yard, THINGS are gathering around her.

They are the same GRAYISH CREATURES, the size of children, which had clung onto her in the alley!

In the glimpse of her flashlight, she sees their naked asexuality, their eyeless faces.

ROSE
No. No...no...NO!

Unable to stand it any longer, Rose SCREAMS and runs towards the main entrance of the school.

86 INT. ALTERED SCHOOL - ALTERED CORRIDOR - DARKNESS 86

Rose bursts in through the door. From the windows of the now rusted and metallic door she can see the FIGURES approaching.

She turns and starts to run down the hallway toward the lobby entrance...she can hear THE DOOR OPEN BEHIND HER.

87 INT. ALTERED SCHOOL - ALTERED LOBBY - DARKNESS 87

As she reaches the hall, Rose realizes with horror that the entrance is now blocked with insurmountable wire fences of barbed chain link!

The GRAY CHILDREN are now everywhere, coming from the darkness of the long corridor, driving her into a corner.

ROSE
Oh God, no -- God, no! Please, God, no....please no...no...!

Rose lifts her flashlight, holding it up to try to threaten them. She swings at them, not daring to look.

But there's too many. She's quickly overwhelmed and pulled to the floor...

ROSE
Aaaaiaiiiiiii! SHARON!

Suddenly, THE JANITOR'S CLOSET DOOR OPENS and we see the illumination of a flashlight--

SIX GUNSHOTS briefly illuminate the horrors with MUZZLE FLASHES.

Each shot knocks one of the gray children to the ground--

A HUMAN SILHOUETTE steps forward, and begins beating at the little monsters dragging Rose with a large side-handled baton, pushing them apart.

Some of the Gray Children are finished off on the ground, violently trampled on by the black boots of the silhouette.

The ARM OF THE SILHOUETTE reaches down to Rose.

THE VOICE OF HER RESCUER
Take my hand!

It's Cybil! Rose grabs her hand and is instantly lifted and dragged by her rescuer towards the door to the Janitor's closet--

88 INT. ALTERED SCHOOL - ALTERED JANITOR'S CLOSET - DARKNESS 88

The door SLAMS SHUT behind her as Rose is pushed in.

The room is different -- altered -- like the rest of the school. It's now a partitioned recess. *

Rose turns to face the person who saved her.

CYBIL
You left me back there.

ROSE
I'm sorry. I was scared.

CYBIL
Some kinda weird shit is going on here... help me!

Cybil starts barricading the door with whatever she can find. Rose looks around, frazzled, unable to cope.

CYBIL
That pipe! NOW!

Rose turns to see a length of pipe with twisted wire around it. She grabs it and hands it to Cybil who's holding the door closed from the POUNDING of the Gray Children who are WAILING HORRIFICALLY on the other side.

Cybil slides the pipe through the handle of the door and a radiator against the wall -- it holds...for now.

With the door barricaded, Cybil turns to Rose.

Rose is standing there -- her eyes wide with fear.

ROSE
Are...we...safe?

CYBIL
We're trapped.

Showing surprising calm, Cybil loads her gun with bullets she takes from her belt.

CYBIL
Five left.

The Gray Children suddenly stop their POUNDING ON THE DOOR and MOANING. All there is now is the DISTANT SIREN.

ROSE
They've stopped...

She starts crying hysterically.

CYBIL
Hold it together!

Rose nods, stunned.

CYBIL
You hear that? That siren?

Rose nods, her eyes wild with fear.

CYBIL
Me too.

Trembling, Cybil puts her ear to the door.

Apart from the SCREAMING SIREN IN THE DISTANCE, we recognize another sound -- that of a steel blade being dragged on cement floor, slowly and irregular. Rose recognizes the sound.

ROSE
(suddenly whispering)
Oh, God...it's coming.

CYBIL
(also whispering)
There's something else?

As the SOUND OF THE BLADE APPROACHES Rose silently and fearfully steps back from the door.

It stops just outside.

Rose moves all the way to the back of the altered closet, her breathing is cut short.

Cybil clutches her handgun with both hands and lifts it slightly, ready for a fight.

Pause. The two women look at each other--

With a THUNDEROUS CRASH a huge sword slashes through the door, splitting half-way down from the top!

Rose SCREAMS!

The blade is slowly withdrawn -- then it SLASHES DOWN AGAIN, further destroying the door.

CYBIL
Jesus Christ!

A third blow CRACKS it half in twain.

Rose SCREAMS again.

Through the split in the door, we catch sight of the huge silhouette, over twelve feet tall, of a demonic man-like creature wearing a long, dirty leather apron and a metal helmet in the form of a RED PYRAMID.

It's a terrifying and imposing image--

CYBIL
Oh...shit...

The creature puts its long arm through the door and tries to get in.

Cybil lifts her gun and SHOOTS. The bullet deflects off the creature's strange helmet RICOCHETING against the rusty metallic walls--

An ANGRY ROAR from Red Pyramid!

Cybil prepares to blast him again--

But suddenly, and unexpectedly, Red Pyramid stops -- after a pause he withdraws his massive arm.

Red Pyramid and the Gray Children withdraw behind the door, along with the Darkness and rust.

Gradually, the white light re-appears and the room begins to transform back into the janitor's room Rose was in before the Darkness came...

The ALARM SLOWLY WINDS DOWN and we are back into the eerie dead silence of Silent Hill.

89 INT. SCHOOL - JANITORS CLOSET - DAY 89

Around the two women, everything seems to have returned to "normal," the door is intact... *

Cybil is visibly shaking. She lowers her weapon and turns to Rose who is taking in the relative safety of the janitor's closet.

CYBIL
What the *fuck* is going on here?!

Rose doesn't have a chance to answer: in a corner of the room, a SMALL PORTABLE TV TURNS ON BY ITSELF.

On the screen -- STATIC.

Rose comes closer...

Through the WHITE NOISE, we distinguish the enigmatic image of a door, bearing the number "111". It seems to be a hotel room door.

Rose holds her breath -- A VOICE SEEMS TO WHISPER from the TV set, like a FAR-OFF CRY MUFFLED BY THE STATIC...

VOICE FROM THE TV (O.S.)
Mommy -- Mommy!

The IMAGE FADES and the TV suddenly dies and goes black as if the plug was pulled.

Cybil traces the power cord and lifts up the plug.

CYBIL
It wasn't even plugged in.
Now...you want to tell me...
(suddenly unhinged)
WHAT THE FUCK IS GOING ON HERE?!

Tears stream down Rose's face.

ROSE
I don't know what's happening...I just need to find my little girl.

The police officer stares at her, without any sign of emotion, just BREATHING HEAVILY.

CYBIL
It's gonna be okay. We're gonna find her.

CUT TO:

90 EXT. SILENT HILL - SCHOOL - DAY/FOG 90

The two women walk out of the front doors of the school and into the fog of Silent Hill. Rose starts briskly walking down the street until Cybil grabs her arm and stops her.

CYBIL
Where are you going?

ROSE
To find a hotel. To find Room 111. I have to go there. That's where my daughter is. That's where they've hid her--

CYBIL
Fine -- but let's get something straight: You kidnapped your own child. I got the APB of an Amber Alert on you, and you gave pursuit. Then you left me high and dry with that...I don't know what it was! Now I can't explain what the fuck is going on here -- this town shouldn't even be here -- but this is how it's going to go: I'm in charge. We find your daughter. We get out of here, somehow. And then you face your crime. Understood?

Rose looks at her for a while, and then nods. She understands.

CYBIL
Good. What's your name?

ROSE
Rose.

CYBIL
Rose. I'm Cybil. Officer Cybil Bennett. We're gonna find your daughter.

ROSE
Thank you, Cybil.

From her pocket, Cybil takes out an old tourist leaflet, printed in obsolete typo and faded colors. It's a city map of Silent Hill.

CYBIL
I found this earlier.

The map is scribbled over, and some streets have been crossed off.

CYBIL
It looks like all the streets are cut off. Here's the Grand Hotel. We can get there this way.

As she says this, she points to a street on the map that's clear.

ROSE
That's where she is. I can feel it.

DISSOLVE TO:

91 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 91

While walking in and out of the fog, the two women talk...

CYBIL
...I came around the bend in the road, saw your car dovetailing, and then you went into the mountainside. But then it was all bright -- foggy -- milky. When I came to I had wiped out. My bike must have gone out from underneath me...and I must have been knocked unconscious.

ROSE
It was the same with me.

CYBIL
I came to -- and I thought it was morning -- I was laying in the middle of the road. My motorcycle wouldn't start. I guess I'm just lucky to be alive...

She and Rose look at each other, each afraid to acknowledge what the other is thinking. Then Rose says it:

ROSE
If we are alive.

CYBIL
You're alive. And I'm alive too. And so is your daughter.

ROSE
Then it's this place that's dead...

Cybil shoots her a look.

ROSE
Have you noticed that the sun never moves across the sky? And the *darkness* -- that's not night. It's just...Darkness.

CYBIL
And the things in it...?

ROSE
Evil.

DISSOLVE TO:

92 EXT. SILENT HILL - GRAND HOTEL - DAY/FOG 92

The Grand Hotel is looming in the mist... It is a massive and sinister Victorian-style stone building. They approach the steps.

Suddenly, there's a CRACKLING from their telephone and radio. Rose and Cybil acknowledge it. Cybil pulls her weapon.

CYBIL
These creatures...they must emit *some kind of...electromagnetic field.* That's the only explanation of why things would keep turning on and off by themselves.

ROSE
There's some things you can't explain -- or shouldn't try to.

A HUMAN SCREAM pierces the fog.

Cybil pulls her weapon and turns towards the scream.

CYBIL
That's a person...!

93 EXT. SILENT HILL - GRAND HOTEL - SERVICE ALLEY - DAY/FOG 93

In a service road, along the side of the hotel, an ARMLESS CREATURE threatens a pale young woman of indefinable age, wearing a black dress buttoned up to the collar. This is ANNA (30).

The monster vomits a stream of acid bile -- Anna dodges the attack.

Smoke immediately rises from the splattered wall...

Cybil approaches the creature from behind, carefully aiming, and then calls out:

CYBIL
Step away from the girl!

The staggering armless creature turns towards Cybil and lets out A LONG, MOURNFUL WAIL.

Cybil SHOOTS, hitting the monster in the middle of the chest. It collapses.

Carefully, Cybil comes closer.

It's not dead! Using its lower limbs, the armless creature spastically crawls away like an enormous insect, and disappears into a gutter drain. Cybil can't get a shot.

CYBIL
Damnit!

ANNA
Who...are you?

Cybil and Rose step forward. Cybil is keeping her weapon posed and ready -- just in case.

CYBIL
That's exactly what I was going to ask you.

ANNA
I'm...Anna. They call me Anna.

CYBIL
Who? Who calls you Anna?

ANNA
My elders. Who are you?

CYBIL
Officer Cybil Bennett.

ROSE
I'm Rose.

ANNA
You're not...one of us. Are you not from Silent Hill?

CYBIL
No. Definitely not.

ANNA
If not here, then...where?

Cybil and Rose look at each other with the realization that Anna doesn't know about the outside world.

CUT TO: *

94 INT. GRAND HOTEL - KITCHEN - DAY 94

Anna fumbles feverishly through the hotel's kitchen...

On the other side of the kitchen, Rose picks up a knife lying on the counter.

Anna rummages through some cupboards and suddenly finds an old can of Peas lost in the back under some rubbish. She looks like a little girl on Christmas morning.

ANNA
A can! And it's not bloated!
(she tries to read the can)
Puh. Pus. P--

ROSE
Peas.

ANNA
(excited)
I never ate these. Mother will be so happy.

She stuffs the can into a satchel she has around her neck.

ANNA
Can you take me with you out of Silent Hill?!

Rose and Cybil look at each other.

CYBIL
We don't even know how we got here.

ROSE
What happened here, Anna?

ANNA
God has abandoned us.

ROSE
Why?

ANNA
When I was a baby, before I could remember, the war against the Demon began. It was when there was a world around, but a great fire ate the town, and after there was no day -- or night. Just light, and Dark. Everyone was gone, except those God wanted to test. Those of us with the Faith in his Will. This town is cursed. The smoke from the fire is God's reminder, not to forget.

ROSE
When did this...*Darkness* begin?

ANNA
When I was little, I used to look for food on the far side of town. But then the Darkness started coming -- taking with it our people. The more it swallowed up, the more often the Darkness came. I haven't seen the far side of town since before the Darkness took my father. I don't dare try, or it'll take me too.

ROSE
So the creatures we've been seeing--

ANNA
--Are those who lost their faith.

CYBIL
This is *bullshit*.

ROSE
(ignoring Cybil)
So those of faith, who've survived the Darkness...where are they?

ANNA
Refuge is taken...in the Church.

Rose swallows.

ROSE
Have you seen *my daughter*...in the church?

Anna shakes her head, no.

ANNA
Children can't survive here. I am the...last born. Abstinence and purity -- those are God's will now.

Anna looks to Rose.

ANNA
If she has Faith she might survive. But if not...

Rose and Cybil remain silent.

CUT TO:

95 INT. GRAND HOTEL - LOBBY - DAY 95

Rose and Cybil walk into the vast hotel lobby, darkened by old wooden paneling, and discover a terrifying SILHOUETTE standing before them. Rose GASPS--

--It's Dahlia.

DAHLIA
Have you seen Alessa?!

Just then, Anna runs out and throws an old chunk of a brick at Dahlia, pegging her in the face -- the old woman WAILS!

DAHLIA
Think you of they who cast the stone! Lambs without a Shepard! Shepard without a flock!

Anna HISSES and threatens Dahlia with a piece of wood. Dahlia flees out the door and into the fog, blood flowing from where she was struck by the stone.

CYBIL
What's wrong with you?! Why did you attack her?!

ANNA
She's a jackal!

CYBIL
She's an old woman.

Anna SPITS on the ground.

ANNA
She was cast out. But not even the Darkness wants her. Do not speak to her, do not even look at her! She is nothing but madness, and will tell you nothing but lies!

ROSE
She's lost her daughter also.

ANNA
She has no daughter. If she did she would murder it. Stay away from her.

CYBIL
Let's just find your daughter, Rose, and get out of this place.

Rose walks to the front desk.

At the other end, Cybil looks at old pictures hung on the wall, showing early-century Silent Hill, in all its glory. A mining city, dominated by powerful and sanctimonious nobility. PICTURES OF COAL WORKERS in heavy, leather mining suits alongside PICTURES OF FAMILIES in dark suits posing in front of their shop or with their team.

ROSE (O.S.)
Cybil!

At the front desk Rose is looking at the key panel. She turns to Cybil.

ROSE
There's no Room #111!

CUT TO:

96 INT. GRAND HOTEL - CORRIDOR - DAY 96

Rose and Cybil walk up the hotel corridor, endlessly aligned with room doors.

Anna runs up from behind to join them. Her curiosity for the two strangers has overcome any fears she may have originally had.

Luxurious in an obsolete way, the corridor is decorated with a few, large religious paintings further darkened by time.

Some of them, typical representations of eighteenth century sensitivity, show scenes of damnation. Hordes of demons grab unfortunate sinners, taking them into the depths of hell.

They pass in front of rooms 99, 100, 101, 102...110, 112! Precisely where room 111 should be, they find the painting of a woman in typical eighteenth-century attire, tied to a stake atop a bonfire, surrounded by puritans with piercing looks.

Underneath the painting is a plaque with the phrase, "What Hath Happened Shall Not Be Forgotten".

Rose notices that Anna is averting her eyes from the painting.

ROSE
What is it, Anna?

ANNA
(whispering)
Jennifer Carroll.

Rose looks to the painting and then back to Anna.

ROSE
Who's Jennifer Carroll?

ANNA
(her eyes averted)
Witch.

CYBIL
(regarding the burning)
Obviously.

ANNA
A powerful one...from the time before the Curse. They used to tell me the stories before I went to sleep. She was wicked, and possessed by the demon. After they burned her the river rose and drowned the town.

ROSE
Who burned her?

ANNA
The elders of my elders. Before the town was given a name.

ROSE
The founders of this town were witch hunters.

Cybil continues down the corridor until she realizes that Rose is hanging behind, at the painting -- obsessed with it -- looking into it for a secret meaning.

Rose studies the painting, trying to find some kind of hidden meaning.

Along the bottom of the stake, the puritans seem blurred out into the shadows. Only their eyes are distinct, shining with a fanatical glare...like the figures in Sharon's drawings!

CYBIL
Rose?

Rose suddenly lifts the knife she found in the kitchen. Anna's eyes widen as Rose stabs the knife directly into the face of Jennifer Carroll, then rips down the painting -- at first, we think she's maybe gone mad -- but then, we realize that the knife has revealed a hidden recess, and a door number: "111"!

97 INT. GRAND HOTEL - ROOM 111 - DAY 97

Cybil kicks in the door, and instantly has her large Maglight out. She and Rose enter the room. Anna is hanging behind.

ANNA
This is a secret place -- we shouldn't disturb it.

CYBIL
Too late.

The room looks like a normal hotel room, almost banal. Judging by the thick layer of dust around, it hasn't been occupied in a very long time.

On a table are an abandoned plate and glass.

Anna watches as Rose starts looking around for a sign of her daughter's presence.

ROSE
Why this room? Why?

She looks under the bed and eventually pulls out an old rag doll -- so old that it frays between her fingers.

Nobody has entered this room in thirty years, at least.

Disappointed and disconcerted, Rose struggles to repress her tears.

CYBIL
Hey -- over here.

Cybil points to the floor. The beam of her Maglight has revealed DRAGGING MARKS ON THE FLOOR, at the foot of a large wardrobe.

With difficulty, the two women struggle to move the piece of furniture.

Anna briefly hesitates before joining them. It slowly slides aside.

Behind the wardrobe, they find a large hole opening onto another broken down wall -- leading into an adjacent building that was built just aside the hotel. A gap of about two feet separates the two buildings.

CYBIL
Watch your step.

Cybil crosses over into the adjacent building, which is a total wreck. Rose follows, as does Anna.

98 INT. ATELIER - WORKROOM - DAY 98

The three women find themselves in an immense room, plunged in darkness.

ROSE
What is this place?

CYBIL
I don't know. It's not the hotel. It's an adjacent building. Some kind of... sweatshop, maybe. Let's look.

Cybil aims her flashlight into the dark space and scans the room. Rose's flashlight still FLICKERS erratically.

The place probably used to be a workroom: there are rolls of rotten fabrics piling up to the ceiling and mannequins are lying around, their naked limbs entangled.

As she progresses forward, Cybil notices the blackened traces of a fire.

CYBIL
Looks like there was a big fire.

Some mannequins have been melted down, welded together in grotesque postures.

CYBIL
Lovely.

Further away, in another corner of the atelier, Rose suddenly hears THE SAME CHILD'S FOOTSTEPS she had followed in the alley, then the school.

She turns her flashlight towards it: A SMALL, CHILDISH SILHOUETTE appears in the faint light, only to disappear immediately.

Without telling either Cybil or Anna, Rose goes off after the apparition--

99 INT. ATELIER - LARGE ROOM - DAY/FOG 99

Behind a partially burned double door, Rose finds a large room. Every SOUND ECHOES in the large space.

In the glimmer of her dying flashlight, she discovers that all that remains of the center of the building are charred and open ruins, thick with the still fog. It's as if the core of the building has been burned out.

Around a large central hole which is open to five collapsed floors, buckled girders, resembling torn lace, still support the flooring's remnants.

A CHILD'S SOBS RESOUND in the ruins.

Rose casts her dying light around, searching...and then comes to a stand still.

Next to the massive hole stands a LITTLE GIRL IN SCHOOLGIRL UNIFORM. She CRIES, hiding her face in her hands, turning her back to Rose...

Rose makes a step towards the child, but her presence seems to frighten the little girl who runs and hides on a narrow beam that's extended above the void.

Rose carefully follows, but the beam starts reeling, dangerously...

ROSE
Sharon.

Rose is convinced she has found her daughter.

ROSE
Don't be afraid baby, it's me...

The child slowly turns to face Rose...

ROSE
Sharon?

There is an incredible resemblance to Sharon, but it's not her. The little girl's hair is darker; her eyes are an unfathomable blackness. This isn't her daughter, this is the daughter of Dahlia, the crazy woman Rose saw earlier -- ALESSA! This is the girl responsible for her car accident.

ROSE
You're not Sharon...where's my daughter?

In the flickering light of the flashlight, the apparition seems to become transparent, as if it were dematerializing!

Rose takes a step back...

In a pleading gesture, Alessa holds out her hands towards Rose...and suddenly, as if in a hallucination, her forearms catch fire!

ALESSA
(pleading)
Mommy! I'm burning!

CYBIL (O.S.)
ROSE!

The SCREAM echoes through the ruins.

Surprised, Rose turns around. Her sudden gesture sends the beam reeling.

Cybil has just entered into the room, accompanied by Anna. From where Cybil is standing, she can't see Alessa, who is on the other side of Rose.

When Rose turns back towards the child, Alessa has disappeared: Rose peers into the darkness below.

ROSE
(whispering)
Alessa?

Cybil reaches out and grabs Rose, pulling her back onto the safety of the solid floor.

CYBIL
What in Hell are you doing out there?! Are you trying to kill yourself?!

ROSE
There was a little girl...

CYBIL
I didn't see anybody.

ROSE
She was there.

CYBIL
Was it your daughter?

ROSE
No...

ANNA
It might be <u>her</u>.

CYBIL
You said there weren't any children in Silent Hill.

Anna is shaking.

ROSE
Is it Dahlia's daughter, Anna? Is it <u>Alessa</u>?

Anna's eyes dart to meet Rose's.

ANNA
(whispering)
We don't say her name.

CYBIL
Who is Alessa?

ROSE
She's the girl responsible for bringing us here.

Anna kneels down and looks at something on the floor.

ANNA
Oh God, no. Forgive us...

Cybil aims her flashlight to see what Anna has discovered.

Engraved on the floor around the circumference of the mouth of the burned-out shaft, there are the remains of what was part of a gigantic esoteric sign engraved in the floor.

The fire that devastated the building seems to have started at the center of the seal and ultimately collapsed the floor...

CYBIL
What is this, Anna?

Anna looks near tears.

ANNA
This is our seal. The Seal of our Faith. It protects us from the Darkness by reminding us of our bond. But...

She runs her fingers along the engraving.

ANNA (CONT'D)
...why is it here?

CYBIL
I'd say someone was holding some kind of secret ritual here.

Anna is visibly shocked by the revelation.

Then, suddenly, THE ALARM STARTS BLARING--

Anna is seized by panic.

ANNA
It's too soon!

CYBIL
That siren -- what is it?!

ANNA
It's a warning...it's a warning that the Darkness comes -- but it's too soon. We're too far away to get back...*we have to hide or the Red Pyramids will find us!*

CYBIL
What happens if they find us?

ANNA
Baptism by Darkness.

Cybil bends over the hole in the center of the floor, aiming her flashlight below...

THE DARKNESS is crawling up the building, swallowing floor after floor, like an overflowing black tide, soon to engulf them.

CYBIL
I think it's time we run.

Cybil, Rose and Anna run through the ruins, looking for a way out.

They finally find a steep and narrow staircase to the floor above, and another workroom...

100 INT. ATELIER - LARGE ROOM ABOVE - DAY 100

They run up and into the floor above.

But the Darkness is faster than they are, and catches up with the fugitives, submerging them all of sudden into A HELLISH TRANSFORMATION OF THE ATELIER. Anna SCREAMS--

101 INT. ALTERED ATELIER - ALTERED LARGE ROOM ABOVE - DARKNESS 101

In the glimmer of the flashlight, Rose and Cybil watch as corrosion invades their surroundings. The walls have turned into atrocious partitions of metal.

Cybil aims her flashlight at the floor, which is now made of wire, hanging over disturbing metallic structures.

Rose casts her light on the following scene, both obscene and terrifying:

In a corner of the room, RED PYRAMID, the giant with the red copper helmet, is struggling with a pair of mannequin legs, in a bizarre and terrifyingly weird erotic embrace. The legs have formed together to create A CREATURE FORMED OF MANNEQUIN LEGS.

Next to Rose, Anna lets out a SCREAM...

With a GRUNT, Red Pyramid turns towards the three women. There is no opening in his helmet -- no way for it to see out!

Springing up from the corners of the room, barely human shapes progress towards the women, encircling them...

They are mannequins, grotesquely re-assembled, legs over legs, and chest over chest...they are everywhere, trying to catch their prey with their limbs of melted plastic.

Red Pyramid appears at the back of the workroom, dragging his giant weapon.

Quasi ceremoniously, the mannequins step aside to let him go through!

Cybil scans the room with her flashlight, looking for her way out...she locates a window, across the room.

CYBIL
This way!

She speeds towards the exit, followed by Rose and Anna...

As they slalom between the mannequins, the three women cannot avoid the strange creatures' vicious attacks. They receive BLOW AFTER BLOW, as if being inflicted in an ancient, ritualistic torture!

Cybil is struck by one of the mannequins and she collapses. She finds herself surrounded by MANNEQUINS, VIOLENTLY HITTING HER as she lies on the ground.

Anna makes it to the window.

Courageously, Rose turns, pushes away the mannequins and helps Cybil up...the police officer is wounded -- her arm hangs loosely at her side, broken with a fracture.

ROSE
Get up!

Rose and Cybil run to join Anna near the window.

Realizing that his prey are about to escape, Red Pyramid turns around and, resembling an Olympic discus thrower, hurls his giant sword through the room.

ROSE
Watch out!

Cybil dodges the impact just in time: the giant sword plants itself in the floor, a few inches away from her!

102 EXT. ALTERED ATELIER - ALTERED OUTSIDE FAÇADE - DARKNESS 102

The police officer is the first one to pass the window. What looks like a large pipe is hanging on the façade.

Holding onto the pipe, Cybil starts climbing...but her broken arm is a major handicap and she suffers terribly.

Rose follows her...

It is now Anna's turn, but she cannot help looking down: the building gives way to WAILING DARKNESS!

She hesitates. Rose gives Anna her hand...but it's too late!

Grabbed by the mannequins, Anna is thrown at the feet of Red Pyramid.

Through the window, Rose sees the giant lift Anna with one hand...

103 INT. ALTERED ATELIER - ALTERED LARGE ROOM ABOVE - DARKNESS 103

In a single violent gesture, he rips off her dress... and just as easily, he tears off her skin!

104 EXT. ALTERED ATELIER - ALTERED OUTSIDE FAÇADE - DARKNESS 104

Horrified, Rose climbs after Cybil, who, defeated by her wound, cannot carry on further.

Beneath them, intermingled with each other in a surrealist garland, the mannequins fall over and into the void, as they attempt to climb over the window.

Suddenly, the creatures freeze still. *

The two women watch as the METALLIC WALL TURNS BACK TO BRICKS, and DARKNESS FLOWS BACK TO THE GROUND, giving way to whitish fog.

THE ALARM SLOWLY WINDS DOWN IT WAIL...as if to signal that the Darkness has ended. *

105 EXT. ATELIER - ROOFTOP - DAY/FOG 105

Rose helps Cybil onto the roof.

Lying down on the tarred surface, the two women recover their breath, their hands still joined.

Their eyes meet -- they are now united by something stronger than death!

DISSOLVE TO:

106 EXT. ATELIER - ROOFTOP - LATER - DAY/FOG 106

Cybil has made herself a splint with her police club. She struggles up.

CYBIL
(clearly in pain)
Well. My tennis game is going to suffer...

Nearby, Rose is looking at the city from the rooftop view:

ROSE'S POV: The city spreads at their feet, bathing in the stagnant fog. On the other side of a bridge, one can see the steeple of a large church -- the temple that Anna mentioned. Its stained-glass windows are lit; the only light in this dead city, and there seems to be A NUMBER OF BIRDS nesting on the roof and in localized flight about it -- the only animal life thus far seen in Silent Hill.

Cybil walks up alongside Rose.

ROSE
That must be the church Anna was talking about. Where the inhabitants hide out...

She turns to Cybil.

ROSE
That's where Sharon must be. Maybe there'll be someone who can help with your arm.

CYBIL
I'm fine. But if we're going to go there, let's get moving. Anna said that the Darkness was coming more frequently.

DISSOLVE TO:

107 EXT. SILENT HILL - BRIDGE - DAY/FOG 107

Cybil and Rose come to a bridge. They are leaving the industrial district of Silent Hill.

Cybil, injured, leans on Rose as they walk. Clearly she's getting worse.

Appearing out of the fog, at the end of the bridge, a figure blocks their path -- Dahlia!

With arms spread in a posture that is both ominous and futile.

DAHLIA
Do not join the others! They are deceivers. They are the damned!

CYBIL
(weak)
Look who's talking.

DAHLIA
Wolves in the skin of sheep! They have brought about their own Hell! Do not join them!

ROSE
I've seen the girl. Her name is Alessa -- isn't it?

Dahlia's eyes are wide with shock -- her arms slightly lower.

DAHLIA
Blood of my eyes -- FAIL ME!

Again, Rose shows Dahlia the picture of Sharon inside her pendant.

ROSE
This is my daughter -- Sharon. They look alike, don't they?

Dahlia's attitude changes, she is obviously distressed.

ROSE
I've seen Alessa. She's dead -- isn't she?

Dahlia start shaking her head, no--

DAHLIA
(bellowing)
THIS WHOLE TOWN IS DEAD!

With a nearly ANIMAL-LIKE WAIL, Dahlia runs away so as not to listen to the truth.

Cybil is delirious, but she's observed the entire scene, confused and visibly overtaken by the events.

DISSOLVE TO:

108 EXT. SILENT HILL - UPTOWN - DAY/FOG 108

Rose and Cybil are wandering through an older part of town. The houses are made of stone, instead of brick, and separated with small, fallow gardens. But the area is still in a state of 30 year old decay.

They come to a cluster of houses that surround the church. These seem to be occupied.

At their windows and at the threshold of their doors, the * inhabitants are watching the two women wide-eyed with amazement and suspicion. They have the same severe look already observed in Anna. They are what remain of the Silent Hill population. MURMURS are coming from them, as they slowly step out of their homes to better see the two women.

109 EXT. SILENT HILL - UPTOWN - CHURCH - DAY/FOG 109

Rose and Cybil reach the square, dominated by the church.

The front doors are wide open.

ROSE
Not much farther...

Suddenly, the birds on the steeple start SQUAWKING WILDLY. The people of the town all freeze when they see this. The birds are going haywire.

Then, THE SIREN STARTS AGAIN, first with a low winding pitch -- but then, LOUDER THAN EVER. The alarm is clearly coming from the church's roof.

Panic among the people! The INHABITANTS come rushing out of their homes and swarm into the church, pushing their way past Rose and Cybil.

The BIRDS on the rooftops are flying in through the doors in a swarm -- SQUAWKING and CAWING in knowing fear.

The two women quicken their pace, but Cybil's injury is slowing them down.

Slowly, the Darkness oozes from the sewers, like an overflowing black tide. Under their feet, the stone turns into studded metal floor!

Rose and Cybil start running towards the church, trying to outrun the Darkness. They run up the steps, just as the gates are closing. The LAST OF THE PEOPLE push past Rose and Cybil.

110 INT. CHURCH - DARKNESS 110

They barely make through the two heavy doors. Just before the doors close, Rose looks back--

ROSE'S POV: The city has given way to a surrealistic cityscape of metal and rust, haunted by mysterious and dismal silhouettes that make their way towards the church.

--the doors SLAM SHUT WITH A HEAVY THUD.

Once again, the Darkness has taken possession of Silent Hill!

Inside the church, Rose and Cybil are stepping back, while continuously staring at the front doors. But nothing happens! It seems as though Darkness cannot invade this space. Bits of it occasionally seep in under the door, but then suddenly withdraw as if unable to enter.

The two women, hearing CHANTING under the WAIL OF THE SIREN, turn around and take in their surroundings...

In the rafters above the congregation there are HUNDREDS OF BIRDS that have taken shelter from the Darkness inside the church.

Gathered in the dark nave at the center of the church, the INHABITANTS are PRAYING. They form a circle as they hold hands. Seen from above, they make the pattern of the SEAL.

The YOUNGEST SEEM TO BE AROUND THIRTY; there are no children in view.

At the center of the prayer circle, a woman, sounding like a prophet of doom, begins preaching. Very beautiful, despite her severe features and her sanctimonious airs -- this is CRISTABELLA.

CRISTABELLA
Then I saw they whose presence earth and heaven fled away, and no place was found for them!

Her sermon is taken up and REPEATED BY THE INHABITANTS IN PERFECT UNITY.

THE INHABITANTS
(repeating in UNISON)
Then I saw they whose presence earth and heaven fled away, and no place was found for them.

CRISTABELLA
(continuing)
And I saw the dead, the great and the small; and the dead were judged according to their deeds!

Outside, creatures are heard screaming and scraping at the doors with their claws in vain... *This church is a sanctuary!*

CRISTABELLA (CONT'D)
And the sea of Black gave up the dead which were in it, and death and Hades gave up the dead which were in them; and they were judged, every one of them according to their deeds!

THE INHABITANTS
...according to their deeds...

CRISTABELLA
And anyone's name not found written in the book of life, they are thrown into the lake of fire!

THE INHABITANTS
...into the lake of fire...!

After a while, the LIGHT OF DAY appears through the church's stained-glass windows...

ONE OF THE INHABITANTS steps away from the group and walks up to an archaic instrument panel which has been crudely rigged. He throws a large electrical switch which STOPS THE ALARM; it ends in A LONG WAIL.

The inhabitants, some WEEPING, hug each other -- grateful for the Darkness recessing.

Rose and Cybil take in the church. The symbol of the cult, the Seal, has been roughly carved into the stone floor of the church.

Slowly, the inhabitants turn towards Cybil and Rose as they gradually realize their presence inside their sanctuary. * MURMURS come from them as they WHISPER among themselves.

Rose steps forward, dragging Cybil who can barely stay up on her own.

ROSE
Help...us. We're lost. We need your help...

The CROWD INCREASES THEIR MURMUR, asking MANY QUESTIONS among themselves, such as:

THE INHABITANTS
(in a Wah-wah)
...Who are they? What do they want from us? Where did they come from? How can it be? It's an omen...

ROSE
My friend is injured. Please! We were told about you by Anna.

A DISTRESSED WOMAN makes a step forward, and into the light. Her pale blue eyes are blazing with rage.

DISTRESSED WOMAN
What have you done to Anna? Answer me...where is she? Where is my daughter!?

Cybil and Rose don't dare answer, but their look says everything.

The woman understands, SHRIEKS, and then doubles over, crushed by pain. Her daughter has been taken by the Darkness.

DISTRESSED WOMAN
(to the inhabitants)
They're with her! They're with the Dark One!

ROSE
No--

DISTRESSED WOMAN
Send them back to the Darkness!

The CALL TO THROW ROSE AND CYBIL OUT is picked up and jointly repeated by most of the inhabitants...hysteria spreads throughout the congregation!

The inhabitants form a circle around the two women. At that moment, we realize they all have pale blue eyes.

Just like the mysterious silhouettes in Sharon's drawings!

Hands strain out to grab the two women. Rose's pendant is torn off in the CLAMOR.

Cybil pulls her gun and shoots in the air. Everyone freezes!

It's then that Rose begins to shout:

ROSE
Listen to me! I beg you...I must find my little girl! She's lost -- she's ill -- she needs me!

And with that, Cristabella steps forward, her arms raised.

CRISTABELLA (O.S.)
Enough!

A GROUP OF FIGURES detaches itself from the crowd in order to intervene. It's Cristabella, surrounded by a few of the inhabitants -- THE ELDERS.

CRISTABELLA
Step away from her!
(to the woman)
Remember, Anna wandered alone...outside, against our law -- against our wishes. This was her doing, and she was not the responsibility of these two strangers.

It is evident that these elders -- who are led by Cristabella -- exhibit a certain authority over the other inhabitants, who in turn QUIET DOWN and back away from her.

CRISTABELLA
You're not from Silent Hill.

ROSE
No. And we don't know how we got here.

CRISTABELLA
You're either Angels, or Devils -- but you're not one of us.

CYBIL
We just need your help...

CRISTABELLA
Tell me why we shouldn't cast you out to the Darkness when it comes.

There's a moment where Rose looks at the Elders and Cristabella, unsure of what to say.

ROSE
(finally)
Because it's not something a Christian would do.

This seems to satisfy Cristabella for now.

CRISTABELLA
(to the inhabitants)
Before deciding their fate, I will interrogate the strangers. Take them to the chamber behind the nave.

Rose and Cybil are roughly taken to a back room of the church. *

While following them, Cristabella notices something left behind during the struggle -- ROSE'S PENDANT. *

Cristabella picks it up, regards the Virgin Mary motif engraved on the surface, and then slips it into her pocket. * *

CUT TO:

111 INT. CHURCH - BACK ROOM - DAY 111

Cristabella and the elders watch Rose and Cybil in SILENCE. Rose and Cybil are bruised and their clothes are dirty from their struggle in the factory. They look quite pitiful.

Some food is placed before Rose and Cybil. It's not much, some asparagus from a can and what looks like it might have been a bird before cooked -- maybe pigeon.

ROSE
No thank you.

A few of the elders regard this and give Cristabella a look.

CRISTABELLA
You turn down food? Do you not eat?

ROSE
I'm not hungry.

CRISTABELLA
Then you most certainly aren't from Silent Hill. Where did you come from -- how did you get here?

ROSE
My car broke down.

A MURMUR OF WHISPERS among the elders.

CRISTABELLA
Your car broke down? Where were you driving from?

ROSE
I had just passed through Brahams.

ANOTHER MURMUR OF WHISPERS, this time louder and more surprised.

ROSE
I'm from Chicago.

ONE OF THE ELDERS
This is preposterous!

Cybil, feeling weak from her wounds, slumps onto a pew. Her arm is hurting her severely. Rose helps Cybil, who is clearly becoming feverish, be more comfortable on the bench.

ROSE
Listen -- my friend is badly hurt. She's a policewoman -- and you need to help her.

CRISTABELLA
We don't *need* to help *anyone*. We are making a determination about you. Sincerity and belief is one thing, but the truth is another. How do we know that the demon hasn't sent you to deceive us?

ROSE
I don't understand what's happening here, I just need to find my daughter. And I'll do anything to do that. If that means you throw me to the Darkness, then so be it. Do not judge, lest ye be judged.

Cristabella smiles.

CRISTABELLA
We judge because the Souls of all History are in the balance.
(she pauses)
And...because we're not Christians. We're Manachiests. The Testaments of Matthew and the other disciples of Jesus are what led to the End of Days that we are now in. We follow the *old ways*. Separation of Spirit and Flesh are the doctrines by which we live. And our Faith has never failed us. It keeps the Darkness of Hell at bay.

At that moment Cybil's gun falls from her grasp and to the ground. When Rose turns she sees that Cybil has fainted.

ROSE
If my daughter's not here, then I need to find her.

Cristabella puts up her hand to stop Rose.

CRISTABELLA
She's not here. If she was captured by the Darkness, then she's now a slave to the demon, Samael.

ROSE
No. I don't believe it.

CRISTABELLA
Believe it.

Rose lifts her eyes to meet Cristabella's crisp gaze.

ROSE
Where is this demon?

A SUDDEN MURMUR from the Elders.

CRISTABELLA
You cannot get her back.

ROSE
I have to try.
(pleading)
She's my daughter.

CRISTABELLA
No one has ever returned from the core of the Darkness, where the beast lays in wait.

ONE OF THE ELDERS
Cristabella, you can't mean to let her go to--

CRISTABELLA
Silence, Adam! Her resolve is strong, as is her Faith and Will.
(she turns to Rose)
Our Faith keeps the Darkness away. But our numbers are lessening. And with every person we lose to the battle, the Darkness grows stronger. If you wish to face the demon to find your daughter, I will not stop you. But the Faith of one isn't enough to protect you.

ROSE
I have Faith you can't possibly imagine.

CRISTABELLA
(turns to the Cybil)
We will take care of your friend. Mend her wounds as best we can.
(back to Rose)
But no one has *ever* returned from the lair of the demon, Samael. God be with you.

CUT TO: *

112 EXT. SILENT HILL - UPTOWN - CHURCH - DAY/FOG 112

Rose and Cristabella walk out of the church, before them are TWO ELDERS, in heavy, canvas miner's suits. They carry their masks in their hands.

One of the elders carries a small cage with a canary.

One of the men offers a suit to Rose.

CRISTABELLA
Would you like protection?

ROSE
I don't think so.

CRISTABELLA
It can save you from the bile the creatures will spit at you -- or from the teeth of the little ones.

ROSE
From what I've seen, they don't protect you at all. And when I find my daughter, I want her to know it's me.

CRISTABELLA
That is, of course, entirely your choice.

113 EXT. SILENT HILL - UPTOWN - DAY/FOG 113

Cristabella and Rose, accompanied by the two men in miner's suits, walk down the main street of town, toward the bridge that leads to Silent Hill.

In their houses, the WRETCHED INHABITANTS of the town -- or what's left of them -- silently watch them depart from their doorsteps.

ROSE
Do the creatures from the fog ever come into town?

CRISTABELLA
(coldly)
They don't dare come without the protection of the Darkness. Our Faith terrifies them. They leave us be, and we leave them. That is how it's always been here.

Rose looks at Cristabella. She's a cold and calculating woman -- qualities that can be terrifying.

DISSOLVE TO:

114 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 114

Cristabella leads the procession through the streets of Silent Hill...surrounded by the fog.

DISSOLVE TO:

115 EXT. SILENT HILL - HOSPITAL - DAY/FOG 115

They come to a large, impersonal white building that is almost mistaken for fog -- Brookhaven Hospital.

116 INT. HOSPITAL - RECEPTION HALL - DAY 116

Cristabella opens the doors of the hospital reception hall.

Painted entirely in garish white and bathed by the pallid light of day, it gives off an uncomfortable impression of unreality...

On one side of the hall is a Pharmacy, it's window broken and pills scattered across the tile floor. On the other side, a waiting room with empty seats. In front of them is a reception desk with yellowing papers scattered about. A desk calendar reads November 1, 1974.

Cristabella stands there a moment, absorbing the surroundings...smelling the air. Perhaps remembering.

CRISTABELLA
(whispering)
Move quietly, and with caution. We are in their space now.

She steps in and Rose follows. The two men follow behind, clearly they're nervous.

Cristabella walks up to a map on the hospital wall.

CRISTABELLA
Look at this map.

Rose walks up alongside of her.

CRISTABELLA
Memorize it. Your memory might save your life, if your Faith doesn't.

She points to a single room in the INTENSIVE CARE UNIT on the lower ground floor (labeled -2).

CRISTABELLA
Do you see this room?

ROSE
Yes.

CRISTABELLA
This is where the Darkness lies. From here, it contaminates the entire city of Silent Hill. Not one person has returned from that room in thirty years.

ROSE
What's in that room?

CRISTABELLA
There's a demon that sleeps in the bowels of this building. Its name is Samael, but it hides behind the face of an innocent.

ROSE
The child?

CRISTABELLA
(harsh, stern, angry)
Do not believe your eyes. Your eyes will lie to you. Only your Faith will save you. Faith is the only truth there is.

ROSE
I have faith. Faith I will find my daughter.

CRISTABELLA
That may not be enough.
(she looks at Rose, cold)
I will pray for you, Rose De Salvo -- but I won't expect your return. Goodbye.

Cristabella turns and walks to the two men in miner's suits. Rose looks to the map, trying to memorize the floor plan.

CRISTABELLA
Take her to the lower levels.

ONE OF THE ELDERS pulls his mask off.

ELDER
To the basement?!

CRISTABELLA
Do it. Then return.

ELDER
But--

CRISTABELLA
I said do it!

He looks at Cristabella for a moment, as if he had just been given a death sentence, and then slips his mask back on.

Her eyes closed, Rose recites to herself the numbers of the hallways she's supposed to take to arrive at her destination...

ROSE
(repeating to herself in a whisper)
Left, left, left, right -- down the stairs -- right, left. Six doors. Left, left, left, right -- down the stairs -- right, left. Six doors.

CUT TO:

117 INT. HOSPITAL - ELEVATOR - DAY 117

It's dark -- then suddenly, A SOUND. The doors to the elevator are pried open with a crowbar by one of the miners. When cracked open, the two elders in miner's suits and full-face helmets pull the doors open enough to squeeze in. Rose follows one elder in.

The elder grips the control handle, as in an old building.

ROSE
There's no electricity. How will the elevator work?

The elder looks at her through his faceplate.

ELDER
It will. If she wants you, it will.

He throws the handle.

There's a moment when we think nothing will happen, and then suddenly, as if JOLTED BY POWER, the elevator LURCHES. First a JERK -- and then suddenly THE DOORS CLOSE and THE ELEVATOR BEGINS ITS DESCENT into the depths of the hospital.

Rose looks to one of the miners, he's starting to BREATHE NERVOUSLY, boarding on hyperventilation. The man is obviously terrified. He doesn't take his eyes off the canary in the cage.

Suddenly, the bird begins SCREECHING.

ELDER
(behind faceplate, freaking)
The Darkness...!

A SUDDEN JOLT as the ELEVATOR'S ROCKED. It is suddenly overtaken by a thick...DARKNESS.

118 INT. ALTERED HOSPITAL - ALTERED ELEVATOR - DARKNESS 118

The man turns on his helmet lamp -- looking like a deep sea diver. In the glimmer of the lamp, Rose can see that the inner walls of the lift are covered in rust. The elevator is now more like a mesh cage, descending past wire mesh floors constructed of twisted metal. VARIOUS CREATURES wander this labyrinth of Hell -- one in particular, PENDULUM, a creature with a strange spider-like two-headed body. On each head is a long metallic nail that slices whatever's underneath it.

ELDER
Oh dear God -- oh dear God!

Rose draws her hand to her neck to feel her pendant and discovers for the first time that it's lost...a glimpse of panic crosses her face.

CUT TO:

119 INT. HOSPITAL - RECEPTION HALL - DAY 119

Cristabella and the other miner are standing in the reception hall.

ELDER
(nervous)
How long do we have to wait?

CRISTABELLA
Have patience.

She reaches into her pocket and finds the pendant. She pulls it out, having forgotten about it. She admires it, looking at it.

CRISTABELLA
She won't need this anymore...

She caresses it with her fingers, feeling the impression of the Virgin Mary on it.

Then, suddenly, her fingernail discovers that it opens. Surprised, she opens the pendant to reveal the picture of Sharon -- the exact likeness of Alessa!

Cristabella's eyes go wide -- stunned and full of fury -- hateful.

CRISTABELLA
(cold and terrifyin)
Witch!

The elder opens his eyes wide as he looks upon Sharon's photo, crossing himself, panicked.

ELDER
God almighty! What does it mean?!

CRISTABELLA
Her child is the likeness of Alessa
-- her child is the next vessel!

ELDER
The demon's tricked us!

CRISTABELLA
(to no one but herself)
But where could this child be
hiding?

Cristabella seems to suddenly realize where Sharon might be.

CRISTABELLA
Of course.

Cristabella exits the hall.

CUT TO:

120 INT. ALTERED HOSPITAL - ALTERED ELEVATOR - DARKNESS 120

The elevator stops its descent with a VIOLENT LURCH and the doors open--

Beyond, one can distinguish a hall that is eaten away by strange metallic flaking.

INHUMAN CRIES ECHO in the Darkness.

The elder turns down his lamp and warns her--

ELDER
The light attracts <u>them</u>. Now get out!

Rose takes a step out of the lift. Her cell CRACKLES furiously. She turns it off and bravely moves forward into the

121 ALTERED BASEMENT 121

Inside the elevator, the elder throws the switch and the doors close behind Rose...

Drawn in blood on the doors is the Seal.

Rose's SILHOUETTE moves off, tiny amidst the vast Darkness.

Then, suddenly, the doors to the elevator reopen. The elder is furiously trying to activate the life. Suddenly, one of the PENDULUM MONSTERS scurries out of the Darkness and into the elevator -- impaling the elder with its nail.

ELDER
No -- no!

The doors close, and we can assume that he will never see daylight again.

CUT TO:

122 INT. VICTORIAN HOUSE - DAY 122

Sharon is laying on a bed -- pale, weak, and BREATHING WITH DIFFICULTY.

She is in a little girl's bedroom which has been unused for the last 30 years and is in a state of decay. The toys are old, the wallpaper is peeling, and there's dust on the floor.

Suddenly, from downstairs we hear a CRASH and then a STRUGGLE. There's a SCREAM and then the SOUND OF HEAVY STEPS rushing up the stairs.

Sharon, wide-eyed looks at the door with anticipation, when suddenly it BURSTS open and FIVE HULKING MEN in miner suits and gas masks push their way in. Sharon, terrified, leaps back on the bed and against the wall.

Dahlia leaps in front of them and attempts to stop them.

DAHLIA
No! No! This child is mine!

They throw her to the ground -- she's instantly on her knees begging.

DAHLIA
(begging)
Please -- don't take my daughter again! Please!

They push their way past the kneeling woman and surround the bed. Sharon SCREAMS--

123 EXT. DAHLIA'S HOUSE - SILENT HILL - DOWNTOWN - DAY/FOG 123

We hear THE SCREAM from the upper story window of a large Victorian house with faded purple trim. We've seen the house before -- Rose has walked past it several times on her way to her car. It is perched on the rim of a chasm that drops off into an endless void of fog.

CUT TO:

124 INT. CHURCH - DAY 124

Cybil wakes with a SCREAM OF PAIN.

CRISTABELLA (O.S.)
Lash her tightly!

Cybil tries to focus. The Inhabitants are in the process of roughly lashing her to a ladder!

CRISTABELLA (O.S.)
That's it! Now the wood!

Cybil realizes that she is no longer in the back room, but in * the main nave of the church. She struggles.

CYBIL
What...what are you doing?!

Cybil looks past the people who are tying her down and walking the ladder past various pews -- she catches sight of Cristabella, who merely gazes at her, coldly.

A particular restlessness reigns throughout the church...

Inhabitants come and go, bringing stacks of wood and bundles of twigs that soon form two heaps in the center of the nave.

CYBIL
What are you...OH DEAR GOD, NO!

Cybil gets it: two bonfires! One of them is erected right next to her. *

MEN IN MINER'S SUITS burst into the church, dragging old Dahlia and Sharon in between them. They harshly throw them to the feet of Cristabella and the elders...

DAHLIA
Please! Please, Cristabella! Let my daughter live! Please! She came back to me -- after so long she came back to me...

CRISTABELLA
Silence!

She moves like an angry cat. The INHABITANTS FORM A CIRCLE in order to watch.

CRISTABELLA
She's not your daughter, Dahlia. She's the stranger's child.

DAHLIA
Nooo!

CRISTABELLA
Yes! Brought here by the demon, who needs a child -- an innocent -- to hide behind.

Dahlia begins to CRY.

DAHLIA
(sobbing)
She's my daughter...she's mine...

Terrified, the little girl looks around her at all the disturbing silhouettes, who look at her with their pale blue eyes...

CRISTABELLA
Our war with evil can only end with your daughter's death, Dahlia. And with our Faith we will prevail.

Cybil struggles to loosen her ties. It's all in vain. She is bound too tight. *

CRISTABELLA
The demon brought these witches here, because its vessel is finally dying -- it needs a new child. Don't you see? We're on the verge of victory!

Dahlia is SOBBING. Cristabella strokes her hair.

CRISTABELLA
When she dies, Dahlia, your suffering will finally be at an end. So too, will your self banishment. And you, mother of the jackal, can finally rest.
(she turns to Cybil)
But you, witch. Your time is NOW!

The inhabitants surround Cybil, whose eyes widen with realization...

With a rope they draw up the ladder she is attached to, vertically, positioning it over one of the two bonfires.

Cybil realizes with horror what awaits her -- a witch's death!

Cristabella gestures for silence.

CRISTABELLA
Who are we?!

The INHABITANTS CHANT:

THE INHABITANTS
(all at once)
We are the Pure!

CRISTABELLA
What is Purity?!

THE INHABITANTS
The Spirit!

CRISTABELLA
What is the Flesh!

THE INHABITANTS
Evil!

CRISTABELLA
In 1223 our ancestors vowed an Inquisition against the Evils of this world -- to hunt down and purify by fire the servant of the demon. Until the demon is cast back into the pit, we cannot rest. Only the power of our Faith has protected us, and this last battleground. Only we have survived! And only we will prevail!

Cristabella turns towards Cybil.

CRISTABELLA
Those that aid the demon -- they must be cleansed by the fire from whence they came!

It's the signal the inhabitants have been waiting for--

With an exalted clamor, they pour gas on the wood pile under Cybil and throw a TORCH upon it. *

CYBIL
No! No! NOOOOOOO!

The FLAMES immediately rise.

The ladder upon which Cybil is tied is slowly lowered above the inferno, just enough so that she remains out of reach of the flames but not the horrible heat. It's the ancient "ladder torture technique" they inflict upon Cybil... *

Cybil SCREAMS IN HORROR.

The witch hunters have returned!

CUT TO:

125 INT. ALTERED HOSPITAL - BASEMENT - HALLWAYS - DARKNESS 125

Rose explores the basement of the hospital...

It's a real labyrinth, partially caved in and worn away by the corruption of the Darkness.

Under her breath, Rose recites over and over the list of directions she learned by heart...

ROSE
(repeating to herself in a whisper)
Left, left, left, right -- down the stairs -- right, left. Six doors. Left, left, left, right -- down the stairs -- right, left. Six doors.

In a corner, Rose stops: the hallway before her is full of terrifying figures, dressed in grayish rags that were once nurse uniforms -- these are TWISTED REFLECTIONS OF NURSES, who move like broken dolls. Some wield scalpels, some just brandish rusted surgical instruments. But all are irresistibly attracted by the light from her flashlight.

The Nurses move towards Rose. Their gait is that of a broken robot.

Rose, remembering what the elder told her, turns off her flashlight.

In the obscurity, we barely make out the GRAY SILHOUETTES OF THE NURSES: they've ceased their approach and gently sway in the middle of the corridor like marionettes without strings.

Rose edges her way between the Nurses with caution -- they don't seem to see her anymore.

Rose presses herself against a wall as ONE OF THE NURSES with a scalpel comes close to her -- HER BREATH UNAVOIDABLY QUICKENS. It feels her breath and begins to lash out in with a scalpel. Rose slides down to her knees in order to avoid the SWIPE OF THE BLADE.

Fighting her fear and panic, Rose progresses on.

Arriving at ANOTHER CORNER OF THE HALLWAY, Rose turns on her flashlight to figure out where she is.

Immediately the NURSES turn towards her, excitedly jostling each other to reach Rose.

Rose starts running. She comes to a short flight of steps that lead down.

ROSE
(as she moves through the hallway)
Left, right -- down the stairs!

She quickly runs down the steps.

ROSE
Right, left. Six doors.

She runs down a hall, first right, then left, and then runs down -- feeling the doors as she passes them:

ROSE
One -- two -- three -- four -- five -- SIX!

There is a sign on the door: "INTENSIVE CARE."

ROSE
(running)
Sharon -- please!

Rose pushes the door open and is OVERWHELMED WITH A BRIGHT LIGHT--

FLASH TO:

126 EXT. SCHOOL - COURTYARD - ALESSA'S PAST - DAY 126

It's as if Rose has burst into A SCENE FROM THE PAST...

She is in the schoolyard. The day is clear and there are big white clouds in the azure sky.

In front of Rose, GIRLS IN BLACK UNIFORMS are playing in jump-rope in the schoolyard.

THE SCHOOLGIRLS
(playing jump-rope)
One for sorrow
Two for mirth
Three for a wedding
Four for birth
Five for rich
Six for poor
Seven for a WITCH
I can tell you no more.

Suddenly one of the girls trips on the jumprope. She points to the far side of the schoolyard--

SCHOOLGIRL WHO TRIPPED
Get the witch! Get the witch!

Suddenly, SCHOOLGIRLS converge from every corner of the schoolyard -- running toward the direction the girl pointed -- LAUGHING and SQUEELING.

The girls all run right past Rose. No one seems to notice her presence! It's as if she were not a part of the scene taking place before her -- it's as if she were a ghost.

Like a pack, the SCHOOLGIRLS are chasing a child that they end up cornering...ALESSA!

THE SCHOOLGIRLS
(various)
Witch! Witch! Burn the witch!

Alessa lets out A LONG SCREAM OF PAIN and rage as she is shoved, slapped, scratched, and CALLED A WITCH -- it's a cry that seems endless. And it's enough to cause them to suddenly go silent. *

The little assailants slowly step away-- *

THE SCHOOLGIRLS
(various, whispering)
Crazy. Freak. Weirdo. Scary.
WITCH!

Alessa takes this opportunity to get away. *

Rose turns around: A WOMAN - the Headmistress rushes to the mob...we easily recognize, despite her being thirty years younger: CRISTABELLA! *

ROSE
Oh dear God...

The SCHOOLYARD SEEMS TO SPIN around Rose and all of a sudden she's TRANSPORTED to another place...

TRANSPORT TO:

127 INT. SCHOOL - RESTROOM - ALESSA'S PAST - DAY 127

We recognize the same restroom that Rose saw when she first wandered the abandoned school...THE SAME CRYING can be heard! But we are now in the past, and the restroom is clean and bright.

Rose moves forward, looking into the stall.

All alone, Alessa is CRYING in a stall.

The door to the restroom opens. The hallway is full of LITTLE GIRLS who try to see what's going on inside.

Cristabella comes in, accompanied by a woman that we also recognize despite her young age: Dahlia!

CRISTABELLA
She's here.

Dahlia kneels down before the child to comfort her. Dahlia is Alessa's mother!

DAHLIA
It's okay, my child. It's okay...

Staying back, Cristabella closes the door to keep the students from hearing what she is going to say.

CRISTABELLA
We thought we had driven it out. But it appears as though each generation brings our group an unholy incarnation of the demon.

DAHLIA
Not my daughter, Cristabella -- it can't be.

CRISTABELLA
It is, Dahlia. This curse has followed us -- tested us. And now we must do as we are obligated.

DAHLIA
No...

CRISTABELLA
She will grow into a great evil, Dahlia.

DAHLIA
I beg you, no...

CRISTABELLA
It is not my decision to make. The evil within her must be driven out before the demon takes hold...just as the evil was driven out of Jennifer Carroll.

Dahlia starts to SOB, as does her daughter Alessa.

CRISTABELLA
Have Faith.

DAHLIA
No! I won't allow it!

Dahlia holds her daughter tighter in her arms. But we feel that Cristabella's words hit a terrible chord in her.

CRISTABELLA
She is no longer your daughter, Dahlia. Samael has returned. And we must do what is ordered of us...

The BACKGROUND BEHIND ROSE SPINS and we find ourselves in-- *

TRANSPORT TO:

128 EXT. GRAND HOTEL - ALESSA'S PAST - NIGHT 128

--the street in front of the Grand hotel at night time. The street is illuminated by old, sodium street lights.

A couple of black cars from the 70's pull up in front of the Hotel. Out of the cars come PEOPLE DRESSED IN BLACK as if they had just come from a funeral. Cristabella and Dahlia are among them.

There is only one child among them, holding Dahlia's hand -- ALESSA.

129 INT. GRAND HOTEL - CORRIDOR - ALESSA'S PAST - NIGHT 129

Surrounded by her ABDUCTORS, Alessa walks up the hotel corridor, head lowered....her mother walks by her side.

Cristabella waits for them at the painting of Jennifer Carroll.

The little girl stops, facing the painting. Lifting her eyes, she can see the horrible grin on the witch's face as she is being burnt alive.

Someone presses a hidden button and the painting tips up to reveal the door to room 111...

Alessa is pushed forward. She tries to resist but she's grabbed violently.

ALESSA
Mommy! Mommy!

Remaining in the background, Dahlia turns away.

DAHLIA
I'm sorry, my child...but it must be this way...

She moves down the corridor, weighed down with pain and shame.

Another JUMP IN TIME...

TRANSPORT TO:

130 INT. GRAND HOTEL - ROOM 111 - NIGHT 130

Rose finds herself in the room.

Before Rose, Alessa lies down, curled up on the bed in room 111. She only has a rag doll for company. On the table, a glass of water and some bread.

Suddenly, there's a CREAK and the wardrobe begins to move by itself.

Terrified, Alessa scrambles to hide under the bed.

SILHOUETTES swarm into the room, coming in through the hole.

Alessa begins SCREAMING as she is pulled from her hiding place by the sect members--

TRANSPORT TO:

131 INT. ATELIER - WORKROOM - ALESSA'S PAST - NIGHT 131

Rose finds herself in the workroom. But this time the decor is intact: THE SCENE TAKES PLACE BEFORE THE FIRE OCCURRED!

ROSE
No! No!

Rose runs through the rooms filled with mannequins.

ROSE
She's just a little girl!

She knows that something terrible is going to happen, but when she opens the door to the large room, it's already too late...

TRANSPORT TO:

132 INT. ATELIER - LARGE ROOM - ALESSA'S PAST - NIGHT 132

...It's as if Rose was TRANSPORTED directly inside the CEREMONY.

The room is set up like a clandestine chapel, hung with red curtains and adorned with candles.

In front of the walls covered with Latin inscriptions, a CROWD dressed in black makes a circle, holding hands. We recognize certain elders of the Order that were perceived in the church, ALL OF THEM ARE THIRTY YEARS YOUNGER.

In the center of the floor engraved with the Seal is a horrifying torture instrument: Suspended by four chains, an iron bed swings above an enormous brazier filled with glowing red charcoal. Handcuffed to the bed frame LIES A CHARRED FORM, enveloped by wisps of smoke...Alessa!

Turning her back to the torture victim, Cristabella, arms raised to the heavens, hails this new victory over the demon: *

CRISTABELLA
Weep not for the demon! Once again we found ourselves locked in mortal battle with Samael! He hides in the flesh of our dearest and most young. But we overcome this deception, and have done what must be done. Praise God for our clarity! And praise the innocent, for their sacrifice!

At that instant, one of the chains holding the bed SNAPS, then another.

MUTTERINGS OF PANIC run through the congregation.

Cristabella turns around...A THIRD CHAIN BREAKS.

On the bed -- which is turning around by itself -- ALESSA IS NOT DEAD. The blackened form writhes in pain. Bluish flames * and black smoke come out of its cracked body -- the torture victim HURLS AN ENDLESS WAIL OF AGONY. It's the same wail from the schoolyard.

The sect moves back, terrified. *

The BACKGROUND SPINS ONCE MORE and-- *

TRANSPORT TO:

133 INT. HOSPITAL - ALESSA'S ROOM - ALESSA'S PAST - DAY 133

--Rose is now in a hospital room in the basement of the building. *

Before her, DOCTORS and NURSES bustle about around the BURNED ALESSA. An oxygen tent is nimbly installed above her poor, martyred body...

Slowly, the VISION CORRODES.

The DOCTORS DISAPPEAR.

The walls chip.

The bed begins to rust, shadows sweep over the corners, and the DARKNESS OVERWHELMS EVERYTHING, swallowing up all the light--

DARKNESS:

134 INT. ALTERED HOSPITAL - ALTERED ALESSA'S ROOM - DARKNESS 134

Rose turns on her FLASHLIGHT.

She's still in the Alessa's room in the altered hospital at THE HEART OF DARKNESS.

The room is ravaged by corrosion.

Everything is rusted and soiled, but the oxygen tent and care unit around the bed appear to be working, activated not by electricity, but by a supernatural power.

Rose slowly approaches...

Under the tattered tent, A FORM -- and we instantly know whose --- breathes with difficulty. It is someone that was once human, but today is nothing more than a suffering, infinite mute.

Suddenly A PROLONGED GASP comes from inside the tent...

Rose freezes, and then bends over the tortured body.

In the skinless face, two eyes half-open to look at her.

Rose steps back for a moment.

A CHILD'S VOICE (O.S.)
(resounding from behind)
Don't be afraid...she won't hurt you.

Rose turns around, A CHILD'S SILHOUETTE hidden in the shadows is watching her. We recognize the little girl in the school uniform! Alessa, thirty years ago!

ALESSA
She needs your help.

Rose is SHAKING with fear, but trying to comprehend what's being said to her calmly.

ROSE
Who is she?

ALESSA
Alessa.

ROSE
Then who are you?

ALESSA
Alessa.

The little girl approaches the tent.

ALESSA
This whole world is Alessa.

Rose is overwhelmed by emotion, both empathy and anger. She grabs the tubes that feed oxygen to Alessa to rip them free to release the tortured soul's existence--

ROSE
Where is my child!?

ALESSA
She needs your help -- I need your help. This is why we led you here. This is why we brought you into this place. The Dream of this life must end, but the Dreamers within it won't accept that they've long since died. For 30 years they've lied to their own souls. For 30 years they've denied their own release. Until they accept the responsibility of their crime, they keep us both trapped in a limbo of pain. We just want it to end.

Rose looks into the eyes of the tortured and charred form in the bed.

ROSE
How?

ALESSA
All we ask is for satisfaction. With satisfaction will come release.

ROSE
Satisfaction?

The twisted form in the bed cracks the hint of a smile -- the little Alessa projection smiles fully.

ALESSA
Revenge.

Rose looks at the little girl, then at the charred body. Everything she's been told has been a lie...or has it?

ROSE
Where is my daughter.

ALESSA
They are preparing the fire as we speak. They intend to burn her as a heretic. I cannot stop them, for their Faith keeps me away.
(she tilts her head a bit)
But you could.

A chill runs down Rose's spine. And then, a determined look seals itself within her eyes.

ROSE
Tell me what I need to do.

The little girl simply opens her arms, smiling.

Rose embraces her.

The child, Alessa, SLOWLY DEMATERIALIZES in her arms.

CUT TO:

135 INT. CHURCH - DAY 135

Sharon has been attached to a ladder and set vertically above the second fire. *

The little girl is QUIETLY CRYING.

Not far away, THE BURNED BODY OF CYBIL continues to waste away, sizzling and letting off heavy yellowish smoke that makes the atmosphere in the church unreal and polluted.

Curled up in a corner like a terrified animal, Dahlia watches the scene, MUMURING ENDLESS PRAYERS.

DAHLIA
(whispering to herself)
One for sorrow
Two for mirth
Three for a wedding
Four for a birth
Five for silver
Six for gold
Seven of a secret not to be told
Eight for heaven
Nine for hell
And ten for the devil's own self.

At the foot of the two bonfires, the INHABITANTS form a circle by holding hands.

At their center, Cristabella stands, her arms outstretched.

CRISTABELLA
Here is where the Apocalypse began. Here is where we stopped the annihilation of the world! We drew a line in the soil and said, "DEVIL -- YOU WILL NOT CROSS!"

She turns from Cybil's charred body to the little girl on the ladder, Sharon.

CRISTABELLA
But the Devil is wicked and full of trickery -- and yet again tries to fool us with the treachery of sympathy for an innocent. For us to rid the world of this Devil, and to return Eden to His People, we must BURN THIS CHILD!

ROSE (O.C.)
Lies!

Cristabella spins around.

Rose stands in the doorway, enveloped by the light and fog outside. The doors begin to close behind her, MOVED BY AN INVISIBLE FORCE.

A SURPRISED MURMUR spreads throughout the congregation.

Sharon, tied to the ladder, lights up with hope -- and the tears of joy flow from her eyes.

SHARON
Mommy!

Rose walks towards the center of the nave--

CRISTABELLA
(challenged)
You've returned.

ROSE
Yes.

CRISTABELLA
(to the congregation)
The WITCH has returned!

ROSE
Why don't you tell them the truth?!

Rose walks toward Cristabella, who pulls a dagger and aims it at Rose.

ROSE
Tell them the truth that you deny even to yourself. That there is no Apocalypse, that the world is alive and green and full of life -- it's you who have all died. That your world is nothing more than the nightmare of the Child you unjustly murdered in the name God.

CRISTABELLA
Blasphemy! Take her! Burn her as a witch!

But the Inhabitants part way as Rose walks past them, afraid of her and of what she is saying.

ROSE
Burn everyone. Burn everyone your afraid of. Is that really the answer?
(to the inhabitants)
(more)

ROSE (CONT'D)
All of you know that it's true -- you know in your heart of hearts.

CRISTABELLA
Take her! In the name of the Heavenly Father, TAKE HER!

ROSE
Are you so sure that your deeds are the true intentions of God in Heaven?! Or are you just hiding from the crime you committed. A lie that has woven so tight that it traps you from true salvation.

She turns to the inhabitants around her.

ROSE
We've all done things we're ashamed of. It's not that you do something wrong, it's that you don't admit to your wrongdoing.
(back to Cristabella)
It's not Judgement Day, but it IS a day for judgement. Admit to yourself that this Darkness will cease when justice for your crime is met!

There's a MOVEMENT OF DOUBT amongst the inhabitants.

ROSE
(to the inhabitants)
Don't believe what this woman has been telling you. She's responsible for this Darkness, and if you follow her that hatred will swallow you up.

With a SCREAM, Cristabella throws herself at Rose, HER RAISED DAGGER PLUNGES INTO HER!

Suddenly, the BIRDS IN THE CHURCH GO WILD and begin SQUAWKING wildly. They fly into walls and windows, trying to get away.

Rose remains standing, as if immune to the pain, as she looks deeply into Cristabella's eyes.

The dagger falls onto the ground with A NOISE THAT BREAKS THE HEAVY SILENCE.

And suddenly, A DARK WAVE BEGINS TO FLOW FROM THE WOUND...but instead of blood, it is the DARKNESS THAT GUSHES FROM HER BODY.

Cristabella takes a step back, stunned.

CRISTABELLA
What have you done? You've brought the Darkness in with you?! Do you realize what you've done?!

ROSE
(with a dreadful look)
For my daughter...

The DARKNESS SPILLS OUT like a pool of black blood around Rose.

Everyone is moving away from the dark waves...and suddenly, PANIC!

The inhabitants want to get outside. There's a mad rush to try to open the heavy church doors -- but it's too late! The church has already been altered!

136 INT. ALTERED CHURCH - DARKNESS 136

The DARKNESS IS OVERWHELMING THE CHURCH, and from the gleam of the torches, we see the walls turning into horrible, studded iron surfaces.

A NOISE RINGS OUT throughout the church, a sound that petrifies the inhabitants with terror -- that of a SWORD DRAGGING ON THE GROUND!

ONE MAN strikes the alarm switch, and with a SHRIEKING WIND-UP OF A SIREN we become enveloped in the WAIL.

From the dark pool at Rose's feet looms up a crimson, copper helmet, then thin, pale shoulders, then the rest of the body of...RED PYRAMID!

The giant seems to climb up invisible stairs, coming out the dark pool like one would get out of a pool of dirty water. Behind him, he drags his immense sword.

Just then ANOTHER HELMET begins to pierce up from the ground...

A SECOND GIANT APPEARS, dragging behind him an enormous spear. Then it's ANOTHER, and again ANOTHER.

The Red Pyramids are A TRUE ARMY FROM HELL, taking over the church.

Frightened, the INHABITANTS run about everywhere.

ONE OF THE INHABITANTS is caught by a giant in midair and STRUCK TO THE GROUND, like a rag doll in the hands of a huge child.

Rose picks up the dagger at her feet and walks through the carnage of DISMEMBERMENTS and DESTRUCTION to cut Sharon loose from the ladder.

A RED PYRAMID moves towards Dahlia. He holds a young Alessa in his arms -- a monstrous parody of a nativity scene.

In tears, Dahlia holds her hands out to Alessa.

DAHLIA
My daughter! Dear God, forgive me for what I allowed to be done to you!

The child merely looks at her, emotionless.

Rose pulls Sharon to the side, covering her eyes from the carnage. Sharon hugs her, hysterical with relief.

ROSE
Shut your eyes -- shut your eyes. It's just a bad dream--

But even with her eyes closed and covered by Rose's hands, the CRIES and SCREAMS are Hell enough. Rose crouches down against the wall, protecting her daughter from the nightmare around her.

In the nave, the RED PYRAMIDS have begun their hellish task. We can only hear the DEAFENING RACKET and see the SHADOWS CAST ON THE WALL. We see GLIMPSES and SHADOWS of the INHABITANTS being skinned, pierced, dismembered...like a Hieronymous Bosch painting!

Looking out from between her mother's fingers, Sharon catches a glimpse she would be better off not seeing:

Cristabella is torn apart -- RIPPED IN TWAIN -- by two Red Pyramids!

From Cristabella's tortured body, a scarlet shower gushes forth into a bloody plume, spraying little Alessa with blood.

The apparition of the child appears to taste each drop of blood that splatters her. She spins in the rain of blood, gleeful.

Her revenge is complete!

Alessa catches Sharon's regard and can't help but smile. This could be a child playing in a sprinkler, for how happy Alessa seems. She stops spinning and begins approaching Sharon.

Between her mother's fingers, Sharon sees Alessa approach, her hand held out to her -- turned towards the wall, Rose doesn't see any of this. As if hypnotized by this little girl who looks like she could be her sister, Sharon holds her hand out to her as well.

At the moment their fingers touch, the intensity of screaming and carnage suddenly seems to stop--

Sharon's eyes roll into her head and she smiles--

Silence returns with the light...

137 INT. CHURCH - DAY 137

Rose slowly rises.

The church around her slowly returns to normal, empty of every presence...in her arms, Sharon gently loses consciousness.

She kisses her daughter's cheek. The experience has been too much for her, but she's safe.

Carrying her daughter, Rose walks through the church, toward the exit.

Through the open door, she sees THE FOG DISSIPATING.

Big white clouds are set in the azure sky.

As she's about to exit, Rose hears SOBBING -- she turns around.

Sunk in the shadows, Dahlia looks at her with deep sadness in her eyes:

DAHLIA
Why? Why didn't she take me like the others?

Rose smiles gently.

ROSE
Because you're her mother...she loves you.

Rose leaves the church under a normal light of day.

138 EXT. CHURCH - SILENT HILL - DAY 138

The outside is vastly different than before. Where Silent Hill used to be occupied by life, it's now in a different state altogether. Many of the houses that were there before are in ruin, and the few still standing are boarded up.

DISSOLVE TO:

139 EXT. ROAD TO SILENT HILL - CAR - DAY 139

The car starts up.

Rose puts her car in reverse and manages to drive it out of the ditch. It idles for a moment, at the side of the road.

140 INT. CAR - ROAD TO SILENT HILL - DAY 140

Inside the car, Sharon appears to be asleep in the back seat.

Rose puts the car into gear and drives on.

141 EXT. SILENT HILL - STREETS/VARIOUS - DAY 141

Rose drives through Silent Hill.

Cleared of fog, Silent Hill looks like any other working class city touched by unemployment and exodus.

It's a ghost town, but the ghosts have all gone away...

She comes to a sign at the edge of town.

You Are Leaving
SILENT HILL
Visit Us Again...

FADE TO BLACK:

142 EXT. RIVER - DAY 142

A CEREMONY along a river's edge. The bank is swarming with PEOPLE.

SICK AND HANDICAPPED PEOPLE, dressed in white robes, come one by one to the water to receive the FAITH HEALER'S BLESSING. We recognize him as the person Rose saw on television.

It's Rose's turn -- she holds a still unconscious Sharon in her arms.

The preacher places his hand on Sharon's forehead and slowly dunks her back into the water, just enough so that her face remains out. He then brings her back up. Rose hugs her and starts to CRY.

ROSE
Let's go home...

Among the crowd -- pushing as if watching a show -- we recognize CHRISTOPHER. He and Rose catch eyes and both smile, just grateful to see each other.

DISSOLVE TO:

143 CAR/COUNTRY ROAD - DAY 143

Christopher is driving. In the back seat, Sharon and Rose are sleeping.

DISSOLVE TO:

144 EXT. COUNTRY RESTAURANT - DAY 144

The car passes the same gas station and country restaurant that Rose stopped at on the way to Silent Hill.

FADE TO BLACK:

145 INT. DE SALVO HOME - KITCHEN - DAY 145

Rose is in the kitchen, making bread. She's happy to be doing something mundane -- ordinary.

She can hear her husband, Christopher, talking on the phone in the living room.

CHISTOPHER (O.S.)
(on the phone)
It's truly a miracle, mom...

146 INT. DE SALVO HOME - LIVING ROOM - DAY 146

He's talking on the phone, while making a fire.

CHISTOPHER (CONT'D)
(into phone)
That's right. She's in complete remission. It's as if the disease completely vanished. The doctors are in disbelief -- they've never seen anything like it. It's truly a miracle.
(pause)
I know. We're all relieved.
(pause)
And mom...

147 INT. DE SALVO HOME - KITCHEN - DAY 147

Rose places the buns she's prepared into the oven. She can still hear Christopher in the background...

CHISTOPHER (O.S.)
(continuing)
...we've decided to have another baby.

Rose smiles.

DISSOLVE TO:

148 INT. DE SALVO HOME - SHARON'S BEDROOM - DUSK 148

On the second story, behind her bedroom window, Sharon is making a drawing, as usual.

At first we think the drawing will be a beautiful and idyllic scene -- but when revealed, her drawing is a vision of the APOCALYPSE. It shows Hell swallowing up the puritans of Silent Hill.

In the corner of the room, the mirror reflects Sharon drawing her picture. But instead of a proper reflection we see her surrounded by an entirely different decor...the DARKNESS!

Metallic, rusted, corrupted...

THE END